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filmindia

AUGUST 1947

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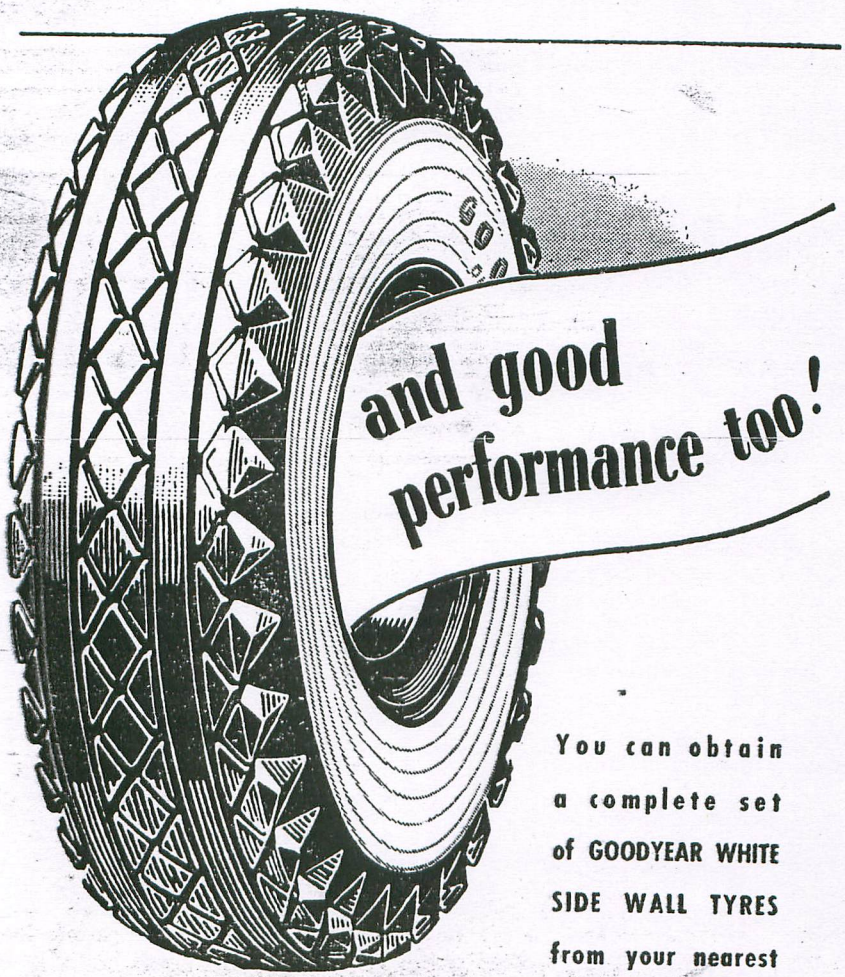

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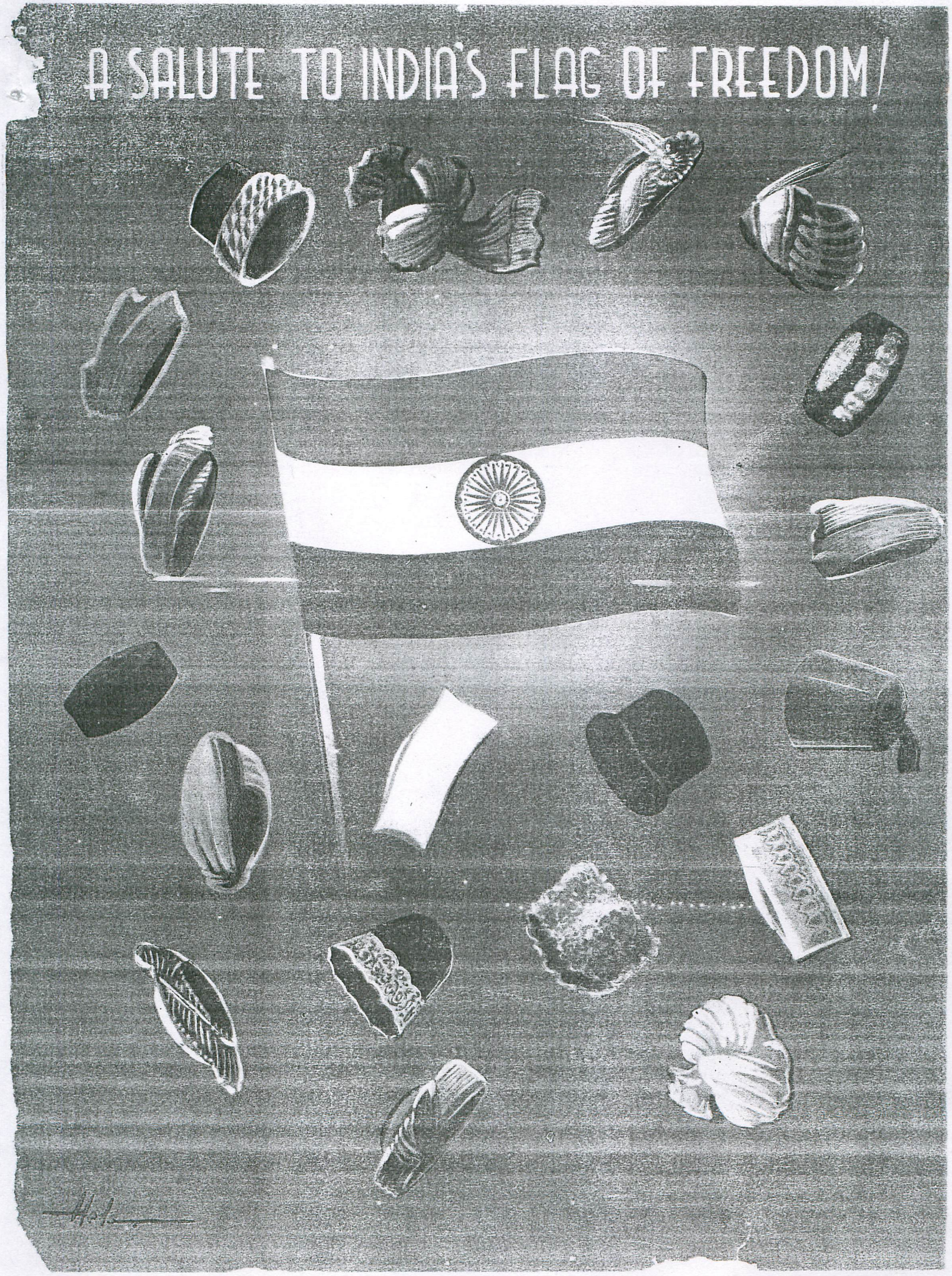
A SALUTE TO INDIA'S FLAG OF FREEDOM!

(Supplement to "filmindia")
August 1947.

15th August 1947—the Day of Indian Independence—is the birthday of our nation. On this auspicious occasion, Pandit Indra, our well-known poet, pays his homage to the brave warriors who battled for freedom to keep our national flag flying. The Editor.

इस दिन के लिये

(पण्डित इन्द्र)

नव हिन्द सदा आज़ाद रहे, नव हिन्द सदा आबाद रहे ।
ना ठेस रहे ना आह रहे, ना ज़ख़्म पुराना याद रहे ॥
अब दिल का चमन लहराया है, बुलबुल ने गीत सुनाया है ।
टूटीं ज़ंजीरें सदियों की, अब क्यों कोई फ़रियाद करे ॥
हो सब को मुबारिक आज का दिन, हम ज़ुल्मो सितम कर देंगे दफ़न ।
है फूलों की तो बात ही क्या, काण्टा भी यहां का शाद रहे ॥
ज़ुल्मों की काली रात गई, वह वक़्त गया वह बात गई ।
हुए दूर मगर दिल दूर नहीं, हर बिछुड़ा दिल भी शाद रहे ॥
दो दिल थे नाज़ों के पाले, तक़दीर ने टुकड़े कर डाले ।
हसरत है यही उन टुकड़ों की, ख़ुशहाल सदा सैय्याद रहे ॥
हम हंसते हंसते शहीद हुए, नहीं हार के नाउम्मीद हुए ।
हर सांस में गीत सुनाते रहे, यह वतन सदा आज़ाद रहे ॥
था रामराज्य सुन्दर सब से, पर है स्वराज्य सुन्दर उस से ।
क्या लेना देना सतयुग से, कलियुग अपना आबाद रहे ॥
इन्साफ़-परस्ती "अकबर" की, दिखला न सकी हम को यह दिन ।
राजेश्वर-राज "अशोक" हुए, हम ख़ुशियों में नाशाद रहे ॥
है "राणा" और "शिवाजी" अमर, होती पूजा उनकी घर घर ।
उन सब की भी हसरत थी यही, यह वतन सदा आज़ाद रहे ॥
"गुरु गोविन्द" ने ललकारा था, "नाना" ने यही पुकारा था ।
और गरज उठी "झांसीवाली", मेरा हिन्द सदा आज़ाद रहे ॥
"गंगाधर" का वह "बाल तिलक", किया रक्त सींचकर राजातिलक ।
वह "दास" देश का "चितरंजन", वह "भगतसिंग" भी याद रहे ॥
रह गई बात "लालाजी" की, रह गई शान "नेताजी" की ।
निभ गया वचन "गान्धीजी" का, "आज़ाद" सदा आज़ाद रहे ॥
"बुलबुले-हिन्द" भी चहक उठी, हो गई विजय "विजया" की भी ।
भारत मैया "कस्तुरबा" का, नव हिन्द पे आशीर्वाद रहे ॥
वह आज़ादी का मतवाला "सरदार" बारडोलीवाला ।
जम गया रंग "राजेन्द्र" तेरा, जय में "जयप्रकाश" याद रहे ॥
सुन्दर चमकीले तारे की, भारत के राजदुलारे की ।
उस वीर "जवाहिर" प्यारे की, यह फुलवारी आबाद रहे ॥
हम पर हंसने वालो देखो, हम पर जलने वालो देखो ।
मरने वाले ही करते हैं, आज़ाद वतन यह याद रहे ॥
आज़ादी के परवानों ने, यह दीप जलाया जल जल कर ।
आलम में उसका नूर रहे, घर घर में वह आबाद रहे ॥
झण्डे के तिरंगे रंगों में, सब गीता ग्रन्थ कुरान रहें ।
बोलो जय हिन्द सलाम करो, नव हिन्द सदा आबाद रहे ॥

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15th Of August

This day, our leaders assure us, is the day of our independence. We have trusted them so many years that we dare not disbelieve them now.

All of us, without an exception, have fought and paid for this freedom directly or indirectly. Heads have been broken, blood has been spilt, bodies have been incarcerated and lives have been given to see this Day of Independence.

We are told that it is before us now at last—15th of August, the Day of Indian Independence. Our leaders tell us that the small link with the British, which we still have, is merely a token relationship which we can break or forswear any day, any minute. Again we dare not disbelieve them. Haven't our leaders ennobled themselves by walking in and out of jail to the tune of the British National Anthem?

We must even tolerate a kick from Mrs. Vijayalakshmi Pandit, Pandit Nehru's sister, if we wish to call the Day of Independence our own. We must patiently accept Pandit Nehru's outbursts, Sardar Vallabhbhai's jibes, Gandhiji's platonic prayers, Mrs. Sarojini Naidu's Shakespearian melodrama and a thousand other vagaries and vacillations of our new ruling aristocracy born in the British jails, if we must have even this bit of adulterated independence.

But that is not the end of our patience. We must stand the seasonal nonsense of little provincial fuehrers like S. K. Patil, Dahyabhai Patel and many others spread all over the country as sentinels of patriotism on behalf of the Congress.

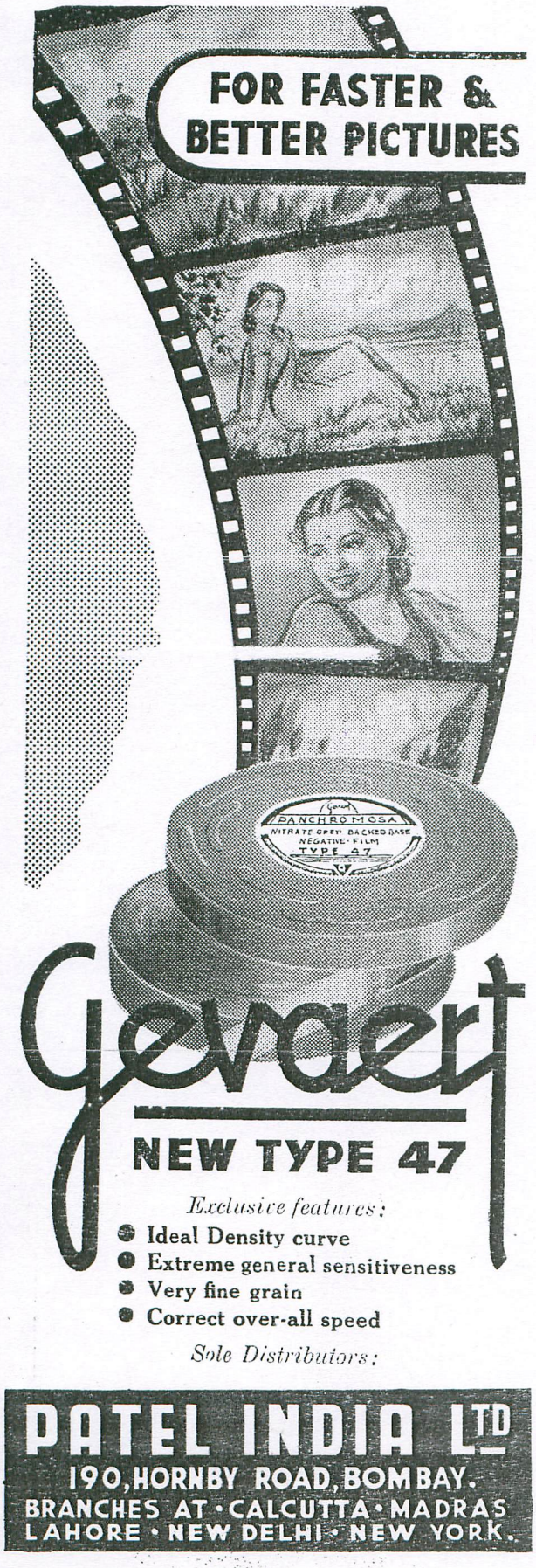
The poor people must gape at the noble sight of Congress ministers rushing past them in luxurious limousines with the National flag fluttering on their motor tops in cheap imitation of the red light of the erstwhile British governors. Their rush on wheels of comfort and luxury must be accepted as their anxiety to carry succour to the suffering poor and not to soothe their bones aching with public service.

Then there is Gandhiji, our Bhangi-de-luxe, ousting bhangis from their legitimate homes and bringing in their place rich tenants to hear his sermons of non-violence which fall on the deaf ears of communal goondas who on their own created a new nation with rape, loot and arson without consulting the leaders on either side of the fence and now propose to run the new state with their goonda law and order.

And can we, as grateful Indians—the best lambs in the world menagerie, ever forget the Socialists of India? They are the people who live underground and seek glamour and funds overground. We are told again and again, because we are a deaf people, that the Socialists of India were responsible for the 1942 revolution—a revolution that did not bring freedom to India but brought untold suffering to our people at the hands of the ruling tyrants.

We must welcome the different socialists as they stalk the country from town to town in search of money and glamour adding their little murmurs and gentle growls to the thunder of the Congress aristocrats. There is Jai Prakash Narain with his two delicate hands permanently fixed in a Nehru jacket and his heart and tongue devoted to Pandit Jawaharlal Nehru; then there is Dr. Lohia who threw a stone in the Goan puddle and disturbed the sleep of frogs; there are the well-to-do Patwardhan Brothers—Rao Saheb and Achhut—travelling from end to end with magic and mystery on their faces and lastly there is that irrepressible amazon Aruna Asaf Ali who pulls out her tongue like a rapier every time a fly sits on her nose and wants a new revolution every minute of her turbulent existence.

And then come our Comrades! The Congress aristocrats call them Communists and even Jai Prakash likes this name. The Comrades have two eyes—one on Russia and the other on Indian labour. They wait for a fuse to go off in some railway yard and they begin spraying their politics at us with stones and trouble. When we see a banksafe lying in a street twisted out of shape, we know that our



Comrades have been handling it with affection. Right under the nose of our Congress aristocracy, our Comrades are gaining ground because the slightest spasm in the empty stomachs of millions provides an unanswerable argument for Communism. And is it such a state secret that the power-loving Congress ministers have little time to worry about the food and clothing of millions in their charge? The inefficiency of the Congress ministers naturally, therefore, becomes the opportunity of the Comrades. As time goes on we are bound to hear more of the Comrades and rightly perhaps considering the incurable impotency of the Socialists and the Capitalistic pageantry marching under the Congress flag.

Born inside a jail in the cradle of suffering and tyranny, like Lord Krishna, the Congress is today ruling over the golden Dwarka of self-seeking politicians and blood-thirsty capitalists and the Congress high priests seem to like the golden cupolas of their new temple of Mammon in which the little cradle of suffering is fast becoming merely a souvenir of history to be dusted as an argument when the worshippers glare at the golden cupolas in protest.

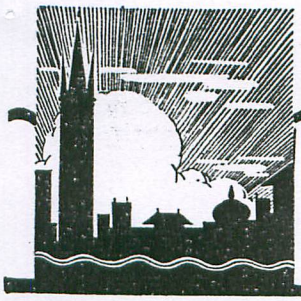
And how can we forget the goondas of India? They took the law from the hands of the Quaid-e-Azam, the Muslim lawmaker, and established a reign of terror that frightened not only the Muslims and the Hindus but also our British rulers.

Prompted by fear of losing their market-place, the British became generous and gave us two independent countries while we wanted only one. This generosity of the British reminds us of the story of the blind man who prayed to God for one eye but God was so pleased that he granted him both the eyes. We can't afford to look a gift-horse in the mouth at this stage, because the bondage of two centuries has weakened our eyesight and the sudden freedom has shaken our nerves too much to evaluate the benefits of the British gift which the goondas delivered to us C.O.D. The goondas are going to deliver a lot of things to us in time to come and the people who have sown the wind will soon reap the whirlwind.

That is, in short, our heritage on the eve of freedom. The picture of Mother India on her Day of Independence must look like Venus of Milo with her arms cut and just a little cloth to cover her extreme chastity. Even that little bit of cloth the goondas may some day pull away to use it as a shroud for their victims and Indians may have to nestle in the lap of their naked Mother. God forbid that day!

Let us, however, slap our faces and glow gratefully on the Day of Independence, for freedom, however little, is like ambrosia to the human race.

Long Live India!



Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

PLEA FOR PRIMARY HONESTY!

Two hundred years of British slavery seems to have made Indians a pack of sly bootleggers, the way we find dishonesty rampant in all walks of life. From the topmost politician to the street pickpocket, almost everyone seems to be running some sort of a racket against society or conscience regardless of all the accepted canons of national morality.

It should not therefore be surprising that the Indian film industry, peopled as it is by, perhaps, the most greedy pack of wolves, should accommodate one more racket along with a hundred others already prevalent.

We refer to the shameless plagiarism which is so widely and unblushingly practised in the Indian film industry not only by the uneducated folks but by the so-called educated and responsible executives to whom people look up for the progress of the indigenous industry.

All along Indian producers have been copying, without even a nod of acknowledgment, American pictures and distorting their themes beyong recognition on the Indian screen.

The most recent example is "Pagdandi" which seems to be an unblushing piracy of "Little Lord Fauntleroy", a picture produced by the United Artists of America. The originality of the theme and story of "Pagdandi" is claimed by Syed Imtiaz Ali Taj, without even the slightest mention of the source of his inspiration. Can one imagine greater impudence?

If the United Artists admit some principle of business, they ought to claim damages not only from the so-called author of "Pagdandi" but also from Dalsukh Pancholi, the producer of the picture, who also happens to be the distributor of R. K. O. Pictures in India. Incidentally, it is not good manners for the distributor of R. K. O. to pirate the story of a rival concern and pass it off as original work as has been done in "Pagdandi".

Kishore Sahu, the "genius" amongst our producers, directors and actors, is also reported to be in trouble over his recent picture, "Sindoor", which he produced for Filmistan Ltd. Mrs. Homewati Devi, a well-known novelist of Meerut, claims that the story of "Sindoor" has been pirated from her collection of short stories called "Nisarg". The story of "Sindoor" she says is printed on page 23 of "Nisarg" under the title of "Gote Ki Topi", and the plot of the picture, she says, is substantially based on the theme and incidents of her original story.

The "genius", we are told, had been in similar trouble before but this time it seems that Kishore Sahu will need all his wits to prove and establish his originality in "Sindoor" with Shrimati Homewati Devi keen on proving her argument.

Whatever the ultimate result, in the general interest of writers in the country, this case should be fought to its bitter end at least to establish legal precedents in the matter of piracy of copyright.

The law of copyright, as it exists in this country, is utterly idiotic and those who administer the law are mostly asses. The very clumsiness of the law encourages the crime of piracy and we do not remember a single case in recent times in which a court has decreed damages in a piracy of copyright suit.

A dirty advantage of this clumsy law is taken not only by film writers and producers but also by

Jagdish looks so polished that it is difficult to believe that he is from the Punjab. It is the suit that makes all the difference in "Zanjeer", a social story of Rakaish Productions.

*** Shirin :**
moonlight on the Taj...
skin fresh as rain...

*she's lovely! she uses Pond's!

... which kind of oils do *you* prefer for your skin? *Natural* oils, of course! Try fragrant, fluffy-soft, satin-smooth **Pond's** Cold Cream and **Pond's** Vanishing Cream— to keep your face sparkling, clean and fresh. **Pond's** is used by lovely women everywhere.

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Pond's Vanishing Cream: After removing Cold Cream, with fingertips work in Pond's Vanishing Cream. Vanishes as you use it-protecting your skin.

Pond's Powder : If you like, a pat of Pond's Powder afterward for a flower-petal finish!

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the publishers of newspapers and periodicals in India. There are many important newspapers and periodicals in our country who unblushingly lift articles from foreign papers without even the courtesy of acknowledging their original source. These articles are, in addition, claimed as original work with an impudence that is often staggering. This is a matter of deep shame and disgrace for members of the Fourth Estate who are supposed to belong to a noble profession and as such are expected to be the trustees of public morals.

Almost every one in India seems to be stealing something or other these days, be it even the youth of a virgin under the pretence of love which never wears the crown of conventional marriage.

Two hundred years of British rule seems to have squeezed all his traditional character out of the Indian and it seems that on the threshold of freedom we are destined to inherit a nation of dishonest racketeers, heartless blackmarketeers, knavish politicians, scoundrels, cut-throats, pickpockets and what-not. Unless, of course, we decide to improve overnight.

Damn the pretence of high ideals, let us at least have some primary honesty as new citizens of freedom.

CRUSHING IMPOST

Since the white-capped Congress politicians assumed power, fortified by their jail records, things are getting into a greater mess than ever before, especially in the matter of public administration.

Assuming a self-righteous pose and dangling the attractive argument of public service before the eyes of the people, these power-greedy administrators have cut off legitimate sources of revenue on moral grounds and propose to build a paradise for the poor with the help of taxes, more taxes and still more taxes. It seems that not only the provincial governments but also the numerous municipalities in the districts are on the verge of bankruptcy the way they are fishing for new sources of revenue.

The municipalities want more money for post-war plans such as drainage and water-schemes; housing the poor; purchasing public utility concerns etc. With the proverbial "Efficiency" of our Congressmen, most of whom are dumb stooges waiting upon top-line plotters, many an expensive scheme for public benefit is bound to fail in its primary purpose though people's money will be spent in people's name making a few white-capped people rich.

There is absolutely no central planning or purpose in the Congress administrations of different provinces. In some provinces even the main ideals seem to be at variance with those in the other provinces.

It is no wonder, therefore, that whoever guards the lake tastes the water without regard to the collective and national aspect of any problem.

The Sholapur City Municipality is the latest institution to wake up suddenly and now proposes

RKO RADIO PICTURES

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Edgar Rice Burroughs'

"TARZAN And The HUNTRESS"

presents the screen's incomparable and perennial "Tarzan" in another thriller that transcends the previous performances of the stars in this remarkable action series. "Tarzan," "Jane," and "Boy" again join to frustrate their enemies, who this time are greedy despoilers of jungle life. Spectacular incidents and hairbreadth escapes mark the tempo of this absorbing drama. JOHNNY WEISSMULLER is the personification of "Tarzan," while BRENDA JOYCE as "Jane" and JONNY SHEFFIELD as "Boy" complete the trio whose screen appearances are awaited by their millions of fans. Sol Lesser's admirable production and Kurt Neumann's expert direction combine to make

"TARZAN And The HUNTRESS"

outstanding entertainment.

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to provide more amenities such as good drainage and enough water, of course to the people, immediately.

It intends to raise taxation all round and also to impose new taxation including Rs. 10|- per show in every cinema theatre of the city. Formerly the Municipality collected Re. 1|- per show but now for "people's good", it proposes to collect just ten times more.

Imagine the plight of the Indian film industry if every municipality or district local board in India starts collecting Rs. 10|- per show!

These self-righteous Congressmen don't care to inquire whether our film industry can bear all this burden or not. They know that Gandhiji considers the cinema an evil and they can do no better than be hostile to an industry which, if properly organized, can be most useful in educating the nation.

It is no use appealing to Congressmen as most of them are dumb and deaf people. The cap makes them so. But it is just common horse-sense that Rs. 10|- per show is too crushing and tyrannical an impost for a city municipality to impose on a national industry which is struggling to survive in spite of riots, taxation and its own inefficiency.

Protima Dasgupta is a remarkable woman for more reasons than one. She is directing and producing "Jharna" starring Begum Para. Not satisfied with all that responsibility, she is playing an important role herself.

CUT BY THE CENSORS!

Watched by "filmindia", the Bombay Board of Film Censors continues to be useful in its new-found career of being socially conscious of the purpose and contents of our motion pictures.

On the 4th of June 1947, the Board cancelled Certificate No. 29648 dated 14th June 1944 granted to "Mun-Ki-Jeet", produced by Shalimar Pictures on the ground that the producer did not agree to cut the song beginning with the words: "Come, look at the giddy blossom of my youthful breasts" etc.

Readers will remember that in its January '47 issue, "filmindia" had taken a strong objection to this song which was written by Poet Josh Mallihabadi. The picture has now been banned completely and will remain so until the producer agrees to remove that objectionable song.

One must admire the brazenness of Producer W. Z. Ahmed who refused to remove a vulgar song which, on the very face of it, seemed designed to corrupt the morals of our youth.

Other deletions of the month are as follows:

1. In "Age Badho", produced by Prabhat Film Company, the following dialogue and scenes have been cut:

a) In Reel No. 1. "You look like a prostitute". (10 feet)

b) In Reel No. 3. "When there is such a beautiful maid-servant in the house, who would care to have a wife?" (20 feet)

c) In Reel No. 7: The entire scene along with the accompanying dialogue, where a pimp is shown canvassing for a new girl victim of the procuress before Badriprasad (35 feet); and part of the scene immediately after the song sung by the dancing girl where she is shown collecting currency notes offered to her by the customers.

d) In Reel No. 11: Part of the procuress' speech where she says: "Why talk of one husband, here you can get a new husband every day". (15 feet)

That is what Prabhat, our one-time ideal in motion pictures, was trying to give. It seems to be anything for making money, even with Prabhat.

2. In "Zanjeer", produced by Rakaish Productions the following has been cut:

a) Reel No. 1. delete lines from song No. 1:
"Dekh ke kiski unchi chhatiyan"
"Tum kanto naina men ratiya".

b) Reel No. 11—Remove the word "Pimp".

3. In "Sher-e-Bengal", produced by Victory Pictures, cut the following:

a) In Reel No. 4. Where the villain is talking with his assistant and both are drinking (127 feet)

b) In Reel No. 6: The scene showing Sher-e-Bengal taking money from a Marwari at the point of a pistol. (87 feet)

c)In Reel No. 7. A song which is sung by cer-

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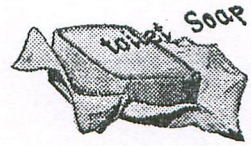

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If you wish to see how a white bag matches with a dark sari, you must see "Faisla", produced by Gitanjali Movietone and starring Kanan.

tain mawalis and the audience is shown drinking (430 feet)

d) In Reel No. 10. A song which is sung by a girl while dancing and the audience is shown drinking (435 feet)

4. In "Azad Jeewan", produced by Harischandra Pictures cut the following:

a) In Reel No. 5: From song No. 5 omit the last 4 lines: "Peele Sharabi—to—Peelae Jayenge" (38 feet)

b) In Reel No. 11. Omit three shots showing the villain drinking with the girl (87 feet)

5. In "Chandrahas", produced by Laxmi Productions, cut the following:

a) In Reel No. 2: Omit the speech of Galavmuni where he says that Narad was the son of a Dassi or slave woman. (12 feet)

b) In Reel No. 10. Omit entirely the scene showing the prime minister Vimal Budhi cutting off his son's head. (104 feet)

c) In Reel No. 11. Omit the close-up of the scene showing the prime minister, Vimal Budhi, cutting off his head and offering it to the goddess. (6 feet)

6. In "Red Light" or "Lal Batti", produced by Janata Chitra, cut the following:

a) In Reel No. 8: Delete one drinking scene (6 3|4 feet)

b) In Reel No. 12: Delete the scene showing the hero being kicked in his face (9 1|2 feet)

7. In "Andhon-Ki-Duniya", produced by Rajkamal Kalamandir, cut the following:

a) In Reel No. 2, omit the scene of seduction of a maid-servant by Manohar from the point where he is shown catching her hand, up to the point where she is shown going to the door of her mistress' room (60 feet)

b) Omit part of the dialogue in the last reel where the father of the hero call all C.I.D. people "Gadhas" or asses. (9 feet)

8. In "Beete Din", produced by Awaz Film Corporation, delete the word "Chori" in Reel No. 2, from the dialogue: "Chori karke laya hoon".

Readers are requested to watch these pictures in their towns and check up the deletions.

FILM PRODUCTION IN PAKISTAN!

Quite a few Muslim producers rushed to Karachi during the month and returned crestfallen. They had expected Qaid-e-Azam Jinnah to be waiting for them at the air-port with garland in hand and prayer on tongue to receive the producers who fancied themselves to be the pillars of Pakistan.

Unfortunately they found no one at the air-port—not even the young and enthusiastic Yusuf Haroon the local Fuehrer who does a lot of things in Sind but never sees motion pictures.

One "great" Muslim producer, Zahur Raja, who seems to keep his pictures in the safe-deposit for fear of people seeing them, did manage to break into the newspapers and announced grandiose plans for Pakistan's future film industry and offered his own invaluable services at a sacrifice but not one Miyan from Pakistan jumped to swallow the bait and hand over his purse to Zahur, the new martyr of motion pictures. That was rather rough on the delicate Zahur, who had somehow managed to fly all the way to the capital of Pakistan.

Some one in Pakistan, probably a minister of Sind, is reported to have asked all the Muslim producers to combine under the common banner of Pakistan Film Studios and produce pictures with part of the profits going to the Pakistan Fund. Pakistan needs funds and the minister expects Muslim producers to sacrifice (Kurbani) a bit to build an ideal state.

It is no doubt a good idea to consolidate the motion picture industry in a new state right from the beginning instead of allowing it to grow wild and then attempt to weed it. The angle of "Kurbani" is not a new sentiment for the Muslim mind, though it is doubtful whether it will appeal to our Muslim producers. Besides, all of them working under one banner will not suit our Muslim producers who capitalize their individualities and translate them into their work. Imagine Mehboob, Kardar, Hasnain, S. Fazli, S. Fateh Lal, W. Z. Ahmed, Mazhar Khan, Shaukat Hussein, Nazir, Kumar, Ehsan and others—all working under the direction and guidance of Zahur Raja who fancies himself to

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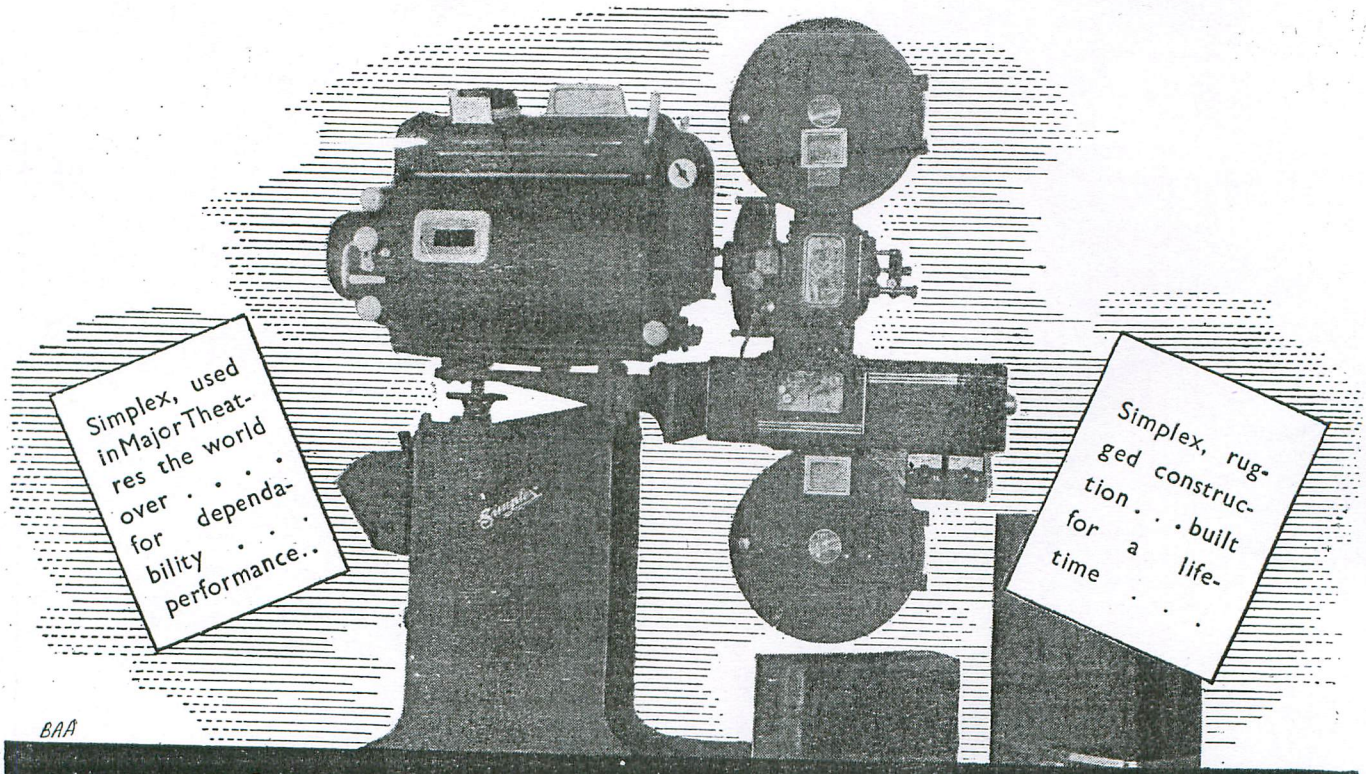
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be the future chief of the Pakistan Film Division, because he knows English and can read the meaning in the unwritten lines of "filmindia".

We do not think that this plan of pooling, which the clever Zahur is reported to have put into the head of Pakistan rulers, will suit the enterprise and genius of our Muslim producers, who are used to creating pictures with their unmistakable individuality stamped on them. If Pakistan is to house these producers, they must be housed separately and permitted to develop their artistic personalities without any control and interference from the state.

In the meantime, let us hope that the people don't rush to Karachi and put wrong notions into the heads of Pakistan politicians who hardly know anything of the motion picture industry.

EYEBROWS THAT HURT EYES!

When film-actress Begum Para recently needed a lawyer over an unfortunate incident at the Ritz Hotel in Bombay, the simple, god-fearing lawyer was so much shocked at the shape of Para's eyebrows that he inquired whether she had a swelling over the eye as a result of her unfortunate experience.

There was nothing wrong with Para's eyes, though the eyebrows, the way they were done, gave an impression that Para's face was badly knocked about by a bully.

That is the real reason why some of our film actresses look so unnatural, unwomanly and shockingly sophisticated. The eyebrows give them the look of a cat who has just escaped after a good scrap with a big dog.

Indian film actresses show precious little intelligence when shaping their eyebrows. Some pluck off the entire bush over the eye and then start painting a pencil-eyebrow without any knowledge of painting. The line starts on a thick career and often becomes invisible by the time it reaches the other end. The illusion of this painting on a person at five yards is his conviction that the woman has two distinct moles on either side of the nose and no eyebrows at all. A light-complexioned woman with such eyebrows often looks a perfect albino.

Some of the actresses with such odd tastes in eyebrows are Nur Jehan, Surraiya, Snehaprabha, Neena, Veena, Meena etc.

Some of these indulge in the meaningless aping of Hollywood stars without realizing the basic fact that stars in Hollywood are made-up by make-up experts differently every time to meet the demands of the different roles they play. Our actresses on the other hand, pick up the eyebrows of some Hollywood actress in popular role and stick them up over their own eyes all their life regardless of the roles they play. It is therefore not surprising to find the obese Nur Jehan playing a rustic village belle with

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You must have seen scores of photographs of Nargis. She is so photogenic that cameras just can't help clicking. Her close friends consider this one to be her nicest picture. One thing we know—it was taken by a lady photographer just after Nargis had had a Helene Curtis permanent wave.
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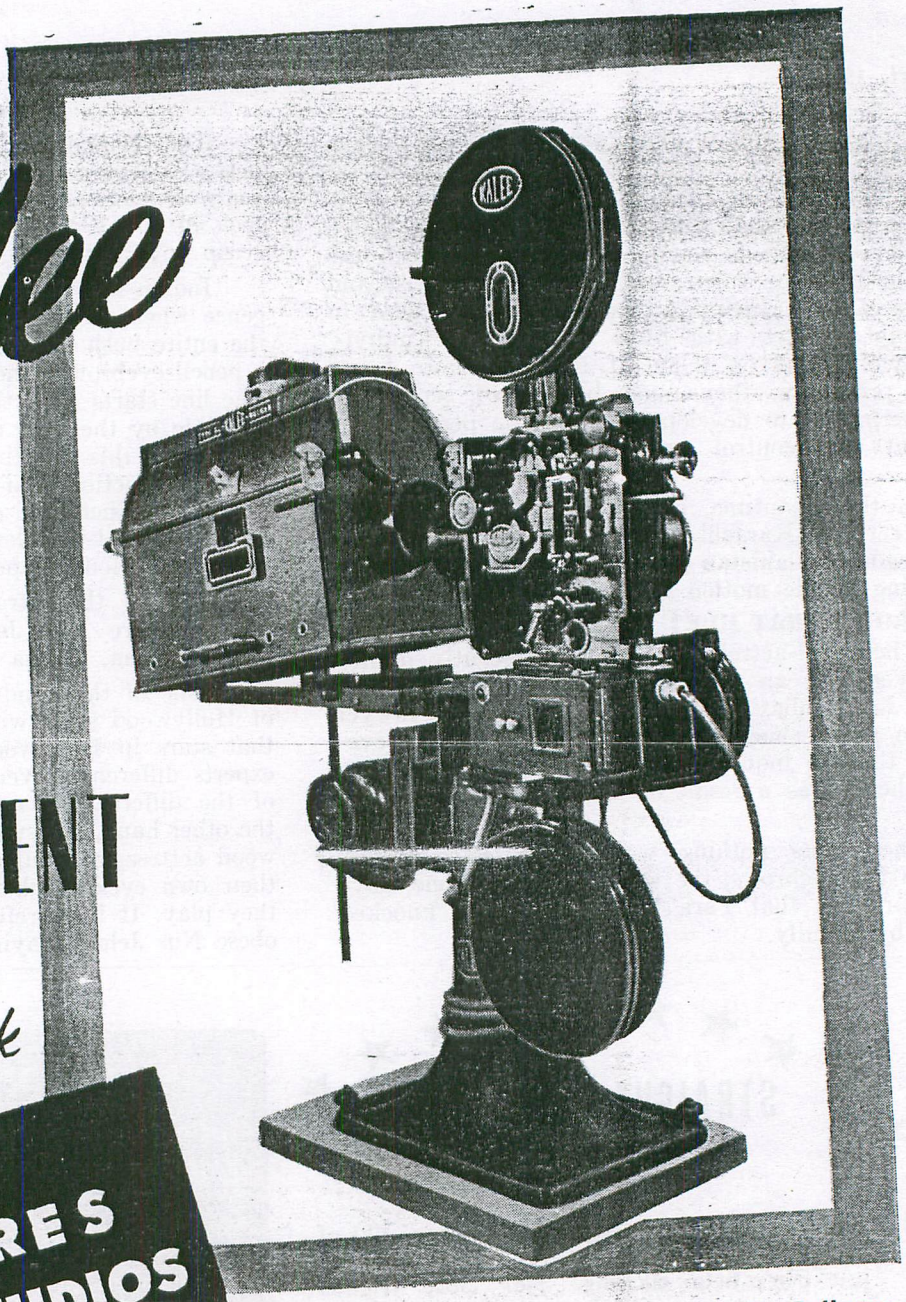

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Nur Jehan with eyebrows in pattern No. 1. These flying eyebrows lend her a look of silly wonderment.

Nur Jehan with pattern No. 2 eyebrows—providing proofs that she has only painted eyebrows.

Madhuri seems to have stuck some cobwebs probably on a bald plate. And here she is.

That's Ratnamala with the hair pulled back, giving us an illusion of a clumsy wig.

a sophisticated pencil-eyebrow, which looks ridiculous and screams at all true lovers of art. In "Village Girl", a Mohan picture, Nur Jehan looked anything but rustic and simple and her pencilled eyebrows shot like torture arrows from the screen.

Surraiya does her eyebows with a needlessly high arch which gives her face a standing expression of silly wonderment making a none-too-handsome girl positively ugly.

Veena evidently plants a new bush over her eyes every time she looks into her make-up mirror. Quite an attractive girl otherwise, Veena's constantly varying eyebrows, ranging between a thick clumsy growth and thin anaemic lines, take half of her charm away.

Shamim often gives her eyebrows the shape of flying wings which make us wonder whether the eyes below are fixed on a woman or on a Dakota.

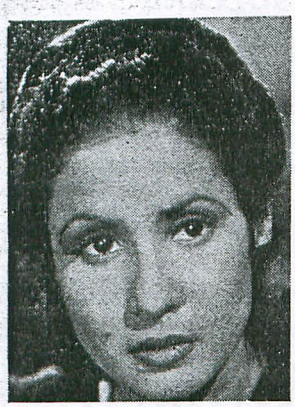
The list of odd eyebrows would be endless. Our only plea is that our film actresses if they must remove their natural shading above the eyes, may at least adopt near-to-natural ones so that fans don't err in assessing their sex at least. A woman must at least look a woman on the screen if nothing more.

SOME FACIAL VAGARIES

Talking of funny-looking eyebrows reminds me of the general make-up of our film actresses. It is a well-known fact that we have no professional make-up experts in the industry. But is that any reason why the artistes themselves should not learn something about the art of make-up? There are many useful books on make-up which our so-called educated actresses could read with benefit to themselves and to the art of motion picture making.

It is positively disgusting to see some of them making a mess of their faces on the screen. As it is there is very little in the original faces but when even that little is distorted by bad make-up, one wonders whether God had ever intended a woman to be beautiful and attractive.

It is revolting to see Suvarnalata's nose tip shining like a dog's when a little dab of powder would lift her from the canine kingdom to the human race. Veera's long nose becomes a foot longer no sooner it starts reflecting the cameraman's light.



Khurshid sports the Negus hair-do and almost becomes a citizen of Abyssinia Alas!

That's not Kingfisher with a tuft! She is Maya Banerjee with the nose turned up.

Shobha with her weavernest, which looks weighed down with eggs. What an egg basket!

The thicket on her head makes this innocent girl look a devilish woman. And Para is a Begum.

Nargis meets almost with the same fate when the fat in her body starts dripping from her nose tip right in the midst of a romantic scene. One doesn't go to the theatres to see oily women making odd faces at the audience.

Wrong application of the lipstick is another blood-red crime of which our actresses are unanimously guilty. On the screen the lipstick often looks jet-black and more often it shines like fresh boot-polish. That is not the way to paint women's lips with which the world's history of romance has been written.

The shade of the lipstick has to be carefully chosen to balance with the complexion of the face. The lipstick should be only two shades deeper than the face, just enough to show that there is an opening through which love can filter down to the heart. The lipstick which our actresses use at present makes the human mouth look like a burnt-up volcanic crater over which the last bit of lava passed a century before.

While lips are dipped and damned in different gory shades, the usually innocent hair of the traditional Indian woman is also turned and twisted into impossible shapes till our actresses not only lose their womanly beauty but also their basic nationality.

Take that big-eyed, sharp-nosed Ragini! The way she does her hair so often gives her the look of a geisha and one wonders whether he is looking upon a denizen of one of the numerous Yoshiwaras sprinkled over Japan.

Veena is another one who turns up her hair in the Japanese style making her already long face look a foot longer. "Long face" is an idiom which does not find happy company with romance. Veena looks repulsive with that foreign hair-do and the earlier she gives it up the better impression she will make on the screen.

Begum Para's fluffy hair-do is a mad affair which gives the human hair a look of flax. Add to her thicket on the head two serpentine eyebrows crawling over her deep-set eyes and imagine what a devilish woman this innocent girl makes of herself unnecessarily because of an odd taste in make-up. If only Para would think normally, she would soon adopt the gentle soothing make-up for a virgin from a good family and very soon her natural charm would become more dangerous than her present demoniacal appearance.

Then there is Shobha, the new Punjabi actress, with the nest of a weaverbird hanging from her head. As she walks on high-heeled shoes with spasmodic jerks from the waist, the nest on the neck dangles dangerously and one almost expects little eggs to fall out of the netted nest any minute.

A good many modern "woodpeckers" of our filmdom sport this weaver nest and give to the human face a birdy look which one must admit, is far from being feminine.

In the normal Indian hair-do, there is plenty of scope for curls and furls to add extra beauty

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without resorting to the foreign hair-does the best of which are primarily unsuitable for Indian faces, features and costumes.

Even the so-called sophistication should be Indian and not alien. When a girl plays a sophisticated role, she still claims to portray an urban Indian character and not a foreign butterfly. It is, therefore, necessary to maintain all our national characteristics in screen make-up in addition to the natural demands of sex and drama.

If realism is some art, Indian women must at least look Indian and not Japanese geishas or Billingsgate wenches.

YOU'LL HARDLY BELIEVE

That Zahur Raja, who keeps his pictures in "burqa" safe from public curiosity, saw the Education Minister of Sind and volunteered to educate the Muslims of Pakistan with his "educational" shorts. But the local "Hur" does not seem to have liked "Za-hur".

That "Za-hur", our "Hur" of "filmistan" wanted to rope in Kardar, Mehboob, Shaukat, Ahmed, Mazhar and other Muslim producers to work under him in Pakistan but each of these Bhai Jans wants to boss over the others.

That those Muslim producers who fought for Pakistan tooth and nail and with pictures like "Humayun", "Aylan" etc. till yesterday, are now planting themselves more securely in India knowing that Pakistan must be spelt with "Profits" every time.

Veera plays an important role in "Tohfa", a social story written and directed by Agha Jani Kashmiri.

That for that matter all the Muslims who killed the Hindus to get Pakistan are not inclined to migrate now to Pakistan and seem to be showing more affection towards India these days than ever before. So Pakistan was intended to be a heaven only for the Hurs, the Punjabis and a few Bengalis!

That Producer Mehboob is reported to have planned six Hindu themes for future production, after the fashion of "Anmol Ghadi". After all Hindus have all the money to spend on pictures and they must be given their own stories. The best Hindu subjects will be the "Rapes of Noakhali".

That Abbas's tusker, Sathe, is reported to have landed a mate at last. It is time now to practise the well-patented Abbasian tactics of romance. Poor girl!

That Ahmed Abbas proposes to celebrate the Indian Independence Day in an artistic manner. He should take the hefty Nayantara and little Snehaprabha in a procession through Bhendi Bazar to exhibit the long and the short of our independence.

That Pandit Indra couldn't stand the heat of Marwar and returned before time. Ranjitlal has since put him in the air-conditioned room. We shall let you know when he comes out with frozen brain.

That Ranjitlal, the human warehouse of tons of money, is releasing another Madhokian money-spinner called "Bela". The only flaw in the picture seems to be the weepy face of H.M.V. Chaturbhuj. We wish Ranjitlal all luck unless Chaturbhuj's powerful stars come in the way.

That Kedar Sharma, that female note in a male loudspeaker, has nowadays a new inspiration for production. She is called Geeta Bali and Mazhar Khan, who is reported to have paid her railway fare to Bombay, seems to have already lost her. Hope Kedar doesn't end by marrying her. He would probably like to have some one by his side to mourn for Kamla Chatterjee. After all one never weeps alone. It is no use weeping that way.

That with August on the calendar, Ranjitlal is in form again. People who timed his "gallops" recently say that in spite of 5% sugar, Ranjitlal will give a good run for money. Baburao Patel has been having a run for months.

That Ranjitlal is waiting for his luck to turn. It will when he throws off old tools and takes new ones. With old tools one can't chisel out a new fortune. Any school boy can understand this, can't he?

That another Chhotu has been elected as the president of the producers. Last year's Chhotu was lame in money, this year's is lame in leg. But people go by bank-balances these days and this limping Chhotu is going to shoot up the temperature this year with his leg and three quarters.

That Chhotu should first take up the matter of film people raping girls and biting them instead of kissing them these days. It is a shame for Chhotu to be president of an association, some members of which are accused of raping, outraging and what

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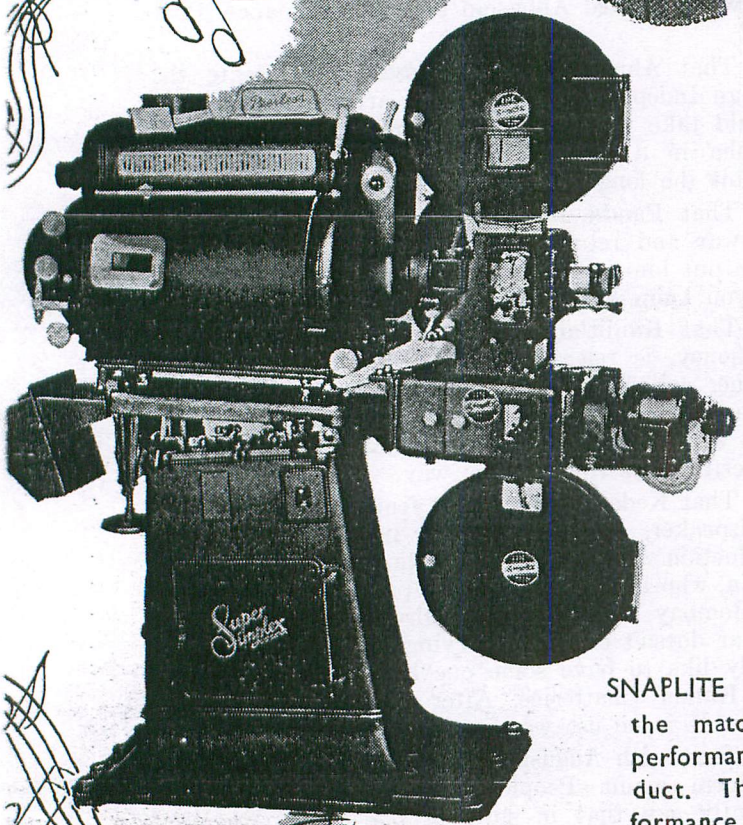

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not. Such members should be chased out, if the other members are to have a good character.

That the same holds true with the members of the Artistes' Association under the Khadi-clad Prithviraj. Too many artistes are becoming open air-tailors and measuring the breasts of women these days to give the Association any good name. If the artistes want to be called gentle folks, they must chase out the drunkards and criminals from their fold.

That no regulation about drinking can be enforced in any of the several film associations as most of the producers, distributors, exhibitors, directors and artistes are habitual drunkards. But they can be given large-size rubber dolls to play when drunk instead of flesh-and-blood women.

That since studios became idle, quite a number of extra girls have been raped, bitten and what not by the very people who were supposed to protect them. That is new freedom with a vengeance.

That Sohrab Modi seems to have lost all interest in film production since he made Mehtab a mother again. People have heard him singing the band tune from "Sikander" as lullaby for the little Modi.

That while the nation will observe the Independence Day on 15th August, many film folks intend to celebrate the day by throwing off their saris, dhoties and trousers so that even the final pretence of character may be given to the nation. What a sacrifice! Keep some "Flit" handy.

That Veena, once a star of four simultaneous pictures, now spends all her time in the kitchen cooking "kababs" for Brother Iftkhar and his new wife. Won't some one rescue our new Cindrella? Well, Asif?

That Vijoo Bhatt seems to have decided not to let Buddha lie quietly in heaven. He wants to bring him down to the Prakash Studios in Andheri whatever the Ceylonese may say or shout. But the Ceylonese are likely to ask Jawaharlal Nehru to stop this desecration of Buddha to maintain friendly relations with Ceylon.

That "Expert" K. S. Hirlekar is likely to migrate to Pakistan with his "Expert" knowledge of the film industry as no one in India ever cared for his great knowledge during the last 20 years. Pakistan is likely to pay him a lot of "Chand" brand money for his knowledge.

That Mangaldas Pakvasa, the white-capped Gujrati of Bombay without whose presence no wedding couple can be dispatched for honeymoon these days, went seeing film shooting the other day at Amar Studios. The extra girls in ancient costumes on the dance set of "Geet Govind" made Mangal miss his step and landed him in an hospital for three weeks with a broken arm. Film shooting is not a game for politicians.

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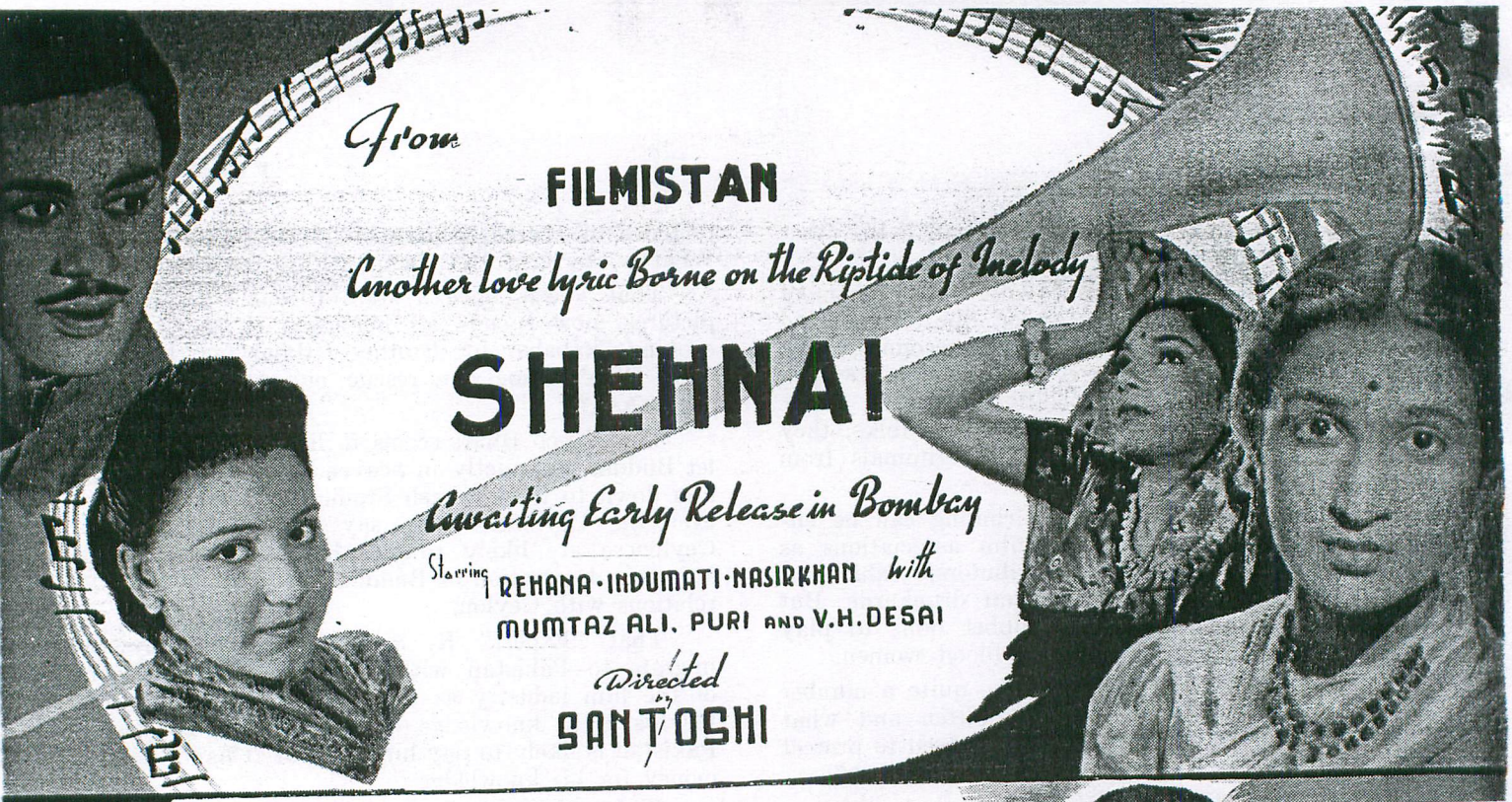

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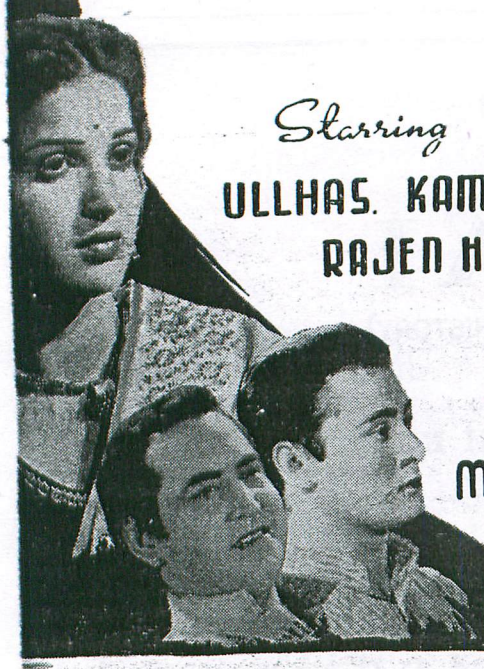

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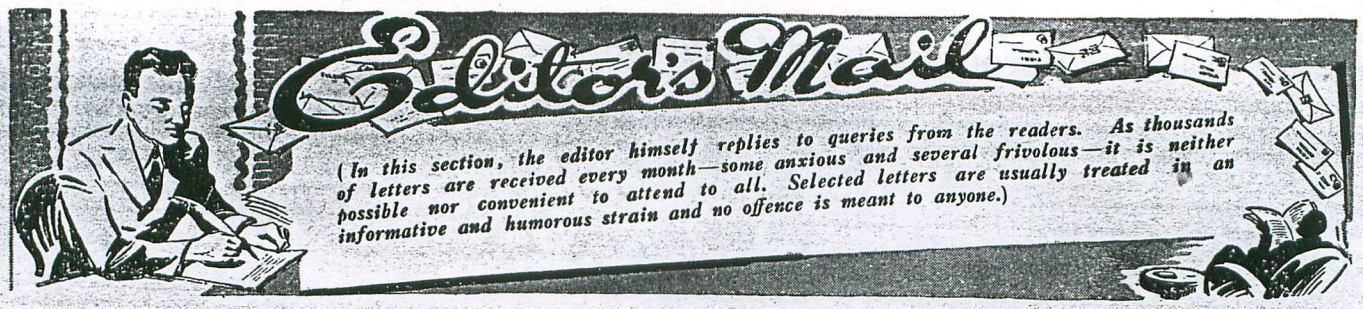
Produced & Directed by
KISHORE SAHU


Editor's Mail
(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

HEMANTA KUMAR GHOSH (Lucknow)

Is there a connection between diet and intelligence?

In the film industry, the more they eat the less intelligent they become.

C. N. SETH (Mt. Abu)

What would you choose on a summer afternoon: lovely lips or a refrigerated mango?

A mango every time if it is afternoon—summer or not. Lips are after-supper appetizers.

NAND KUMAR BHATIA (Karachi)

In Karachi, we have already got two post-war cinemas and many under construction. What about your Bombay?

You have also got Pakistan under construction. In Bombay we have still the same old India with Mr. Jinnah's house on Malabar Hill.

AFAQ SHIRWANI (Aligarh)

Sardar Vallabhbhai Patel has now become a producer. It is just possible that he may become a good actor some day. If he is given a chance to act as a hero in a film, please select a suitable heroine for him?

Jaddan Bai will be too tall and handsome. I guess we can get Indu Bala from Bengal.

BHATIA K. G. (Karachi)

The Hindus are taught to be non-violent and pious from childhood while the Muslim child is taught to be a warrior from infancy. Who will lose in the long run?

Whether the run is long or short, the Hindus will always lose just as surely as they contributed crores of people to the Muslim population in India. If you compare the number of Muslims who came to India originally and the number available for counting now, you will know the net result of Hindu piety. Muslims must remain eternally grateful to the Hindus for what the Hindus gave to them—home, employment, land, daughters and very often wives.

K. A. AZEEZ (Madras)

Seeing that the Aga Khan was weighed against diamonds, there is a rumour that you are going to be weighed against the old issues of "filmindia". Is it true?

That is saw dust of my own brain. It must be stinking by now due to thirteen years of storage in wrong hands. I don't like this rumour. Start something with a better smell.

If a girl smiles at you and you frown at her, what will be the result?

I have not yet done such a stupid thing. Very often I have earned the frown because I didn't smile correctly.

MISS ANIMA CHATTERJEA (Bankura)

What is the difference between the tears of joy and of sorrow?

In their taste. Tears take the taste of emotions and when in joy they smile and dance in the eyes.

What do you think of adopting Bengali as the lingua franca of India?

It is a sweet and beautiful language but then we shall need sweet and beautiful belles in our homes—and Bengal hasn't got a surplus in this commodity.

M. S. Subbulakshmi, the songstress who has maddened the South Indians, plays a classic role in "Meera" produced by Chandraprabha Cinetone.

Yes----

Mrs. Hirabai Barodekar and Gandhiji

NAVA ZANKAR
Productions

Indian Musical Fantasia

A New Idea : Mrs. Hirabai Barodekar the famous classical music-queen of India has sung a full length Picture 'Jalsa' of 2 hours on film. She has sung 5 classical rags, Lalat, Hori, Khamaj, **Gandhiji's Prayer** and lastly Bhairavi. What is sung by Mrs. Hirabai is picturised on the Screen by hundreds of top rank artistes. It is an unparalleled two hours' entertainment on the Screen to come to your theatre. Your eyes will tell your ears "We have also 'heard' the music. Our music dream is realised."

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WRITE FOR PARTICULARS AND AGENCIES ... ...

80% COST REDUCED IN 16 MM. FILMS.

What do you think of that vast multitude of men and women of our country, who neither wish nor dare ask their leaders a single 'why' or 'what' or 'where', but only follow them blindly as dogs do instinctively and unconsciously?

Don't insult the dogs. I have five dogs with ten minds all their own. We can't say the same of Indian masses. If someone asks Gandhiji "why" only once, he will revise his decision about living up to 125 years.

Why do most men throw on you bricks and only a few men bouquets?

These bricks have straws of jealousy and frustration and they don't hurt.

What is the difference between the blush of a married girl and an unmarried one?

In the married girl, a blush is the reflex of a previous experience. In the unmarried, it is only a coy speculation of the future.

And what do you think of your pen?

A whip with which I tame the world to yield a living.

T. SATYANARAYANA RAO (Kurnool)

Will you please let me know the present address of Miss Geeta Bali?

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They have twisted little Shashi to squeeze out sex-appeal from her in "Doli", a social story of Arora Productions.

TILAK RISHI (Lahore)

Would you believe that your favourite boy K. A. Abbas, during his stay in Lahore, was often seen roaming about on the Mall Road with an extra girl?

Abbas is a socialist and he often practises what he believes. By the way, what were your expectations?

HAR GOPAL BHAIYA (Calcutta)

Is it necessary to ask you questions?

Yes, if you wish to buy "filmindia" every month.

Do you allow married persons to keep girl-friends?

If they obtain a licence from the Government, I have no objection.

May I know what is your object in writing "filmindia"?

Earn the respect of my grocer.

Where does beauty end?

In the bed room, usually.

DES RAJ SHARMA (Lahore)

Which is a rainy day in the life of an average actress?

A dry night is usually the rainy day and old age is usually the season of innocence.

CHANDRASEKAR (Adoni)

What does a respectable man see first?

Respectability in what he sees.

SYED ABDUL KHAIR (Cawnpore)

Gandhiji says, "Cow is a poem of pity". Is it poetry or reality?

Gandhiji has not been kicked by a cow yet. He will change his tune when he gets one some day.

BIRMA VASWANI (Karachi)

Can't you write a few words of sympathy for those women of riot-stricken areas, who have been kidnapped and are forced to ply in brothels? There was news in a local daily paper that two such young girls were seen in the brothels of Basra. Really, isn't it horrible?

The other day I read about a Hindu woman of Noakhali being raped by eight Muslims who took away her chastity and left behind venereal disease. She was found in the Dufferin Hospital of Allahabad.

Hindu women must be protected by Hindu arms and Hindus can't do that unless Mahatma Gandhi permits Hindus to consider Hinduism greater than Gandhism. If Hindus swear to guarantee Gandhiji's prophethood, he may agree to save the Hindus from the dangers of non-violence.

Kiran provides the necessary sex-appeal in "Middle Fail", produced by Dotara Pictures.

S. MATHEW (Trimulgherry)

Whether you have ready-made answers in your cranium box or you scratch and scratch for them?

Scratch and how! My brain is suffering from chronic eczema these days.

Which is the warmest greeting: a kiss or an embrace?

That depends on what you kiss or embrace. An ice bag cannot be warmed up with either.

MISS V. ANGELA RAO (Bombay)

I have seen only two Hindi films namely "Admi" and "Hamrahi" in all my twenty years. Should I be proud or ashamed of this fact?

You should thank your stars at your lucky escape.

SHAFI UDDIN AHMED (Lucknow)

If the free Indian government stops films and theatres, how will the actresses pull on?

Many of them still have liens on their old jobs.

A young friend of mine aged 25 has fallen in love with a woman who has a dozen children. Why and how is this love created?

The boy probably likes ready-made children. This is an age of ready-made things.

M. PANDEY (Benares)

For some time now, we are seeing Kanhaiyalal here. Has he left the screen, if not, why is he here?

Kanhciya is a Benarsi and a shrewd one at that. One of our excellent artistes, he will be called to the screen whenever required. Let him rest till then in Benares. Is he on "Bhang" or "Charas" these days?

RAJENDRA MOHAN GUPTA (New Delhi)

What part can students play in improving Indian films?

They can picket theatres showing rotten films.

MANOHAR LALL NEB (Delhi)

What is the use of having a cow when there is plenty of fresh milk available in the bazaar?

Fresh milk is not necessarily pure milk. And good babies need pure milk.

MOHAN S. CHAINANI (Karachi)

Who can easily befriend you: she or he?

I am a strenuous problem for both. I want people round me to understand me even before I speak. That is not a good man for friendship.

S. V. SOMAN (Bombay)

What is your definition of a baby star?

Baby Tabassum, not Snehaprabha Pradhan.

R. N. KAPUR (Calcutta)

I ask you in all seriousness. Why all this? Why are our leaders playing with our lives? I had to rush down all the way from Rangoon to get news about my people in the Punjab. And all are finished —killed. Would a day come when the present leaders who are fanning fires be publicly hanged? Would I be alive to see that day? I am only 35 yet?

In India gods are never thrown into the gutters and our leaders call themselves gods. And yet the immortal Czars were slaughtered in one night. Let us pray that some of our leaders don't compel us to bathe ourselves in blood to salvage democracy.

KR. RAJENDRA SINGH (Agra)

Do you laugh while replying your 'Editor's Mail'?

Sometimes when readers call me a genius and other names.

Why is rough paper not used in "filmindia"?

You can't print fine jokes on rough surface.

How can one make out the difference between a girl and a woman?

It is a bit difficult if you meet types like Katharine Hepburn. In case of Kitty it seems as if only her frock has sex and yet she is a great artiste.

K. K. ADWANI (Karachi)

Who is more smart and cunning from the following: a Sindhi, a Punjabi, a Gujrati and a Parsi?

There is little to choose if there is money in their pockets. It is money that makes them cunning and smart.

REGI CHRISTIAN (Bangalore)

Thirty years ago, the naked ankle of a girl was enough stimulant for a young man. What would the situation be in 1977?

Women might wrap only the ankle and still mystify men. What is covered and hidden becomes tantalizing, not what is stripped.

KAMAL H. JOSHI (Bombay)

Who is the originator of the art of kissing?

Adam must have started the first lip service because language was unknown then and man and woman had to speak with gestures.

Does love-making require study or experience?

It requires only a raw heart which heats up like an electric stove no sooner you switch on emotions.

Does a star gain or lose by becoming a mother?

Every new cry takes the sparkle from the eye.

D. RANGARAJAN (Madras)

Suppose there is a general strike of all cinema actors, what will the producers do?

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Take the actresses for a holiday and produce children. Once a producer, always a producer!

N. S. V. CHALAM (Bangalore)

Our Ambassador to America, Mr. Asaf Ali, has done well in the U. N. Assembly on the Palestine issue. Do you agree?

Can't our ambassadors do as much as the ambassadors of other nations? Why are we shocked out of our skin when an Indian speaks in a foreign country? Are we a dumb people?

SAMSON G. TATA (Jalna)

Why doesn't Ranjitlal turn jockey for his own horses? It fetches something more—doesn't it?

But what about the "parachute" round his waist?

H. A. RAHMAN (Melvisharam)

If a film fan loves a popular film actress, is it proper to express it openly in a film journal?

Why not? There is nothing wrong in the confession of love so long as the words used are not undesirable.

Why are the Americans called the "Yankees"?

It is a corruption of "Yengeeze", the term used by Red-Indian tribes to describe the early Englishmen who landed in America.

MISS IFFAT ARA (Raigarh)

There are cures for natural headache but can you suggest any remedy for the headache created by Indian films?

Try "filmindia" reviews of the same pictures. They are serums prepared from the original "diseases".

Suppose I acquire a new religion, will you like it?

No! I won't like it. You are a Muslim by birth and you should remain a Muslim. Islam is a great religion for every Muslim and there is not the least need of a Muslim changing over.

C. FRANCIS (Secunderabad)

When is a honeymoon actually over?

When the moon sets and the honey dries up.

A. R. BUTT (New Delhi)

Are your parents alive and do you obey them?

My father is living but he neither demands nor commands. The question of obedience, therefore does not arise.

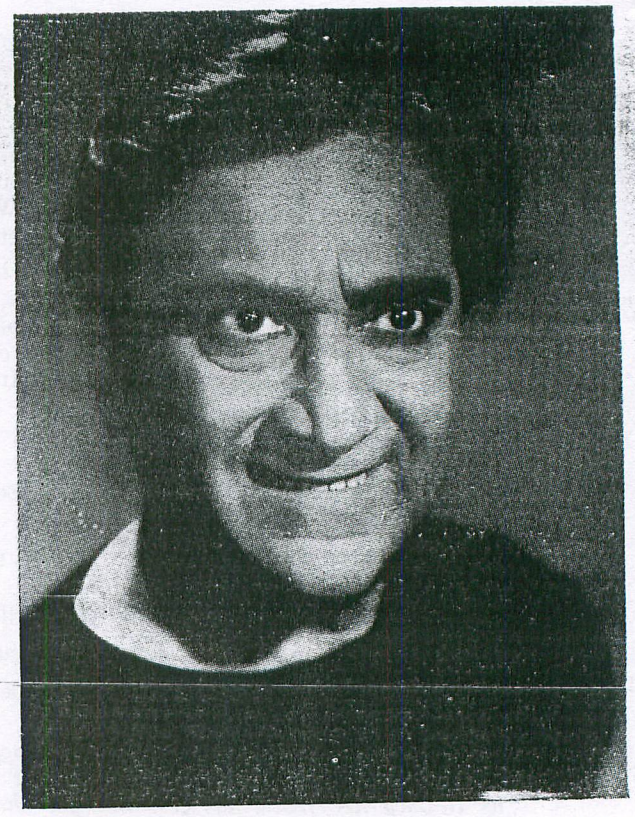
Why are you so honest amidst this dishonest world?

Didn't some wag say that honesty was the best policy?

BACHI RAM (New Delhi)

Do you have any faith in the 'Ramdhun' of Bapu?

It is a 7000-year old refrain which has lost its magic now. People echo the thunder of the Atom these days.



Nawab, one of our top line character actors, plays a classic role in "Tohfa" a production of Seth Brothers.

Should one take the matrimonial ads. seriously?

Why not if they bring home a good woman? I know an important film producer who advertised for a wife and got a good one too.

KEDARNATH (Bombay)

Mr. Patel, what is your mother-tongue?

My mother-tongue is Banjari, a language of the gipsies with Gujrati, Marathi and Marwari words, but as my mother died early, I never took her tongue. Later on my father put Marathi into my mouth.

NIRMAL CHANDRA ROY (Howrah)

Whom do you love more: a critic or a writer?

A writer! Because being a critic, I can criticise his writings. I hate to remain unemployed.

MOHD ASLAM (New Delhi)

How does a bride feel on the first night of her marriage?

How the hell do I know? I have been a groom always.

S. V. KHAN (Rampura)

Shall we know our own in heaven?

Yes, if you don't forget them on earth.

★ समाज चित्र ★

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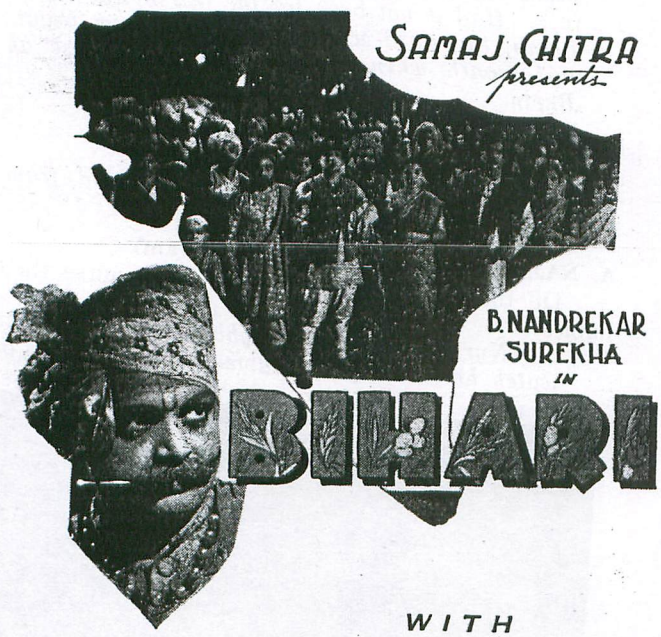

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M. N. CHOPRA (Delhi)

Is there any piece of literature which can satisfy a man who is really in love?

Love needs only the beloved for Braille reading.

D. K. PRASADA SASTRY (Vizagpatam)

Is there any new 'stan' for the children of Hindu mothers from Muslim fathers or vice versa?

There is Pakistan for them whichever way you shuffle. I have not yet heard of one Muslim becoming a Hindu.

KAILASH N. RAIZADA (Cawnpore)

What do you mean by underground activities?

Activities which make you blush overground. When Comrades clash underground, they often carry the arguments to maternity hospitals overground.

S. DUTTA (Rewa)

Suppose some producer agrees to weigh you against gold, would you approve of the act?

Not at present with the ulcer having taken a lot of my weight away. In the dreamland of fancy if there is a producer with 200 pounds of gold still hidden somewhere, I would ask him to produce a good picture rather than waste that yellow stuff on me. I am not the Aga Khan.

K. R. RANGIAH PERIKA (Secunderabad)

If the bride and bridegroom have different mother tongues, how happy will they be during their honeymoon nights?

Honeymoon days have nights of hurry. Talking is a pastime of leisure and there is plenty of time for it in married life when you can talk each other's ears off.

T. P. JHUNJHUNUWALA (Cawnpore)

If I stand in the way of a running car driven by a college girl what will happen?

The college girl will get some well-deserved peace. In comparison with this major benefit, the question of minor repairs to the car can be overlooked.

K. C. BADRINARAYAN (Bolarum)

If some one threatens you over the 'phone that you will be murdered within a fortnight, what will you do?

Put the receiver down. Murderers don't use telephones.

What will a kangaroo do when she sees "Dr. Kotnis"?

She will feel hurt seeing the slapstick of herself.

FAIZ AHMED MALIK (Lahore)

What do you think about the film, "Neera Aur Nanda"?

I have not yet seen it but I am told that it is beautiful pictorially.

B. L. ATHALEY Raigarh)

When is a man not a man?

When he expects a woman to be a woman and himself forgets to be a man.

M. H. ADAJANIA (Bombay)

Your reviews of pictures are like quinine pills without the coating of sugar and hence they fail in their object to produce any good results. Can you not hope to produce the desired effect by giving the producers sugar-coated quinine pills?

It is the quinine that cures and not the sugar. The producers suffer from a chronic disease in which "sugar" will be a useless luxury.

MARRIS K. NELSON (Agra)

Why are fat persons often cheerful?

Not fat persons wearing Gandhi caps. They are anything but cheerful.

Have you ever heard a woman snoring?

Not yet. I don't sleep in strange rooms. Besides, snoring is usually monopolized by men. They have more on their conscience in these days of black-marketing.

D. PADMANACHARI (Madras)

Have you been bribed?

I am waiting to be.

Do you want an all-India film federation or a provincial federation on a linguistic basis?

I don't want any of these mock shows. One good film is better than a hundred useless federations.

SHANT KUMARI (Mercara)

Did you inherit your sense of humour from your mother or father?

My mother had evidently no sense of humour. She died soon after my birth. My father developed his sense of humour after my birth. One has to, with a son like me. I, therefore, inherited nothing except a good brain and tolerably good health from my father.

H A. RAHMAN (Melvisharam)

What is your worst fault as a film critic?

When a picture is tolerably good I call it pretty good out of sheer patriotism.

ISHWAR V. MAHBUBANI (Bombay)

What should be the measurements of an ideal woman in India?

Good cooking, warm bed and a silent tongue.

Does a woman need vacation in married life?

Very badly. There is more wear and tear in married life than otherwise.

What would you call a girl who does not care a bit for music but is extremely fond of musicians?

Must be Western music in which musicians look better than the music. In Indian music the average musician is a street rat while the music is divine. The girl must be called a musical flirt.

VED PRAKASH SHARMA (Manipuri)

Do you think that raising of private communal armies will be helpful in maintaining the peace of the country?

Unless both the nations are armed to the teeth, there shall be no peace in the country. Dogs don't fight only when they fear each other. The word "peace" is written on bullets these days and truly so because bullets carry peace to their new lodgings and surroundings. Had it not been for the fear of the Atom Bomb, the third world war would have begun last month when Molotov turned his nose at Bevin.

PREM LATA SINGH (Howrah)

What is the meaning of 'free lancer'?

A person whose lance draws blood from different sources.

A. NAJMUNNISA BEGUM (Melvisharam)

Do the film actresses know how to nurse their babies?

Nur Jehan is my neighbour and I often watch her nursing her babies. She seems to be

Mona, like every Indian, is evidently afraid of the knife. Here is Mona with the deadly knife in "Devil" distributed by Pratima Pictures.

In "Bela", a Ranjit picture, Jairaj and Nigar Sultana provide romance.

doing a good job of it.

"Veeraswamy Mohsin Abdulla" is a mixture of Hindu and Muslim name. How is one to understand whether he is a Hindu or Muslim?

He is a Muslim all right though his father was born a Hindu Brahmin of Kashmir.

Nobody writes for anything but money, says G. B. S. What do you say to this?

I write only for money and nothing else. I sell my writings, not my pen.

MISS M. S. DARUWALLA (Broach)

What were your first impressions when you glanced at my envelope?

I didn't. Filmindia has six peons who open the post every day. Their expressions are not worth conveying.

YESHWANT PHADKE (Sholapur)

Where are these actresses nowadays: Begum Para, Jayashree, Mehtab, Naseem and Neena?

Unemployed, I guess.

M. D. SHEIKH (Secunderabad)

I was in love with a girl, but she has married another gentleman. Should I commit suicide?

Do. If she has married a gentleman, you be a gentleman and leave her alone.

M. N. KOOTTALA (Bombay)

Is it not true that Pandit Indra has made himself a greater fool and committed a great blunder in trying to justify his vulgar dialogue of "Panihari" by replying to your review?

Panditji doesn't care a damn about what we think of him, so long as Chandulal Shah pats him on the back.

Md. AMEENUDDIN (Madras)

What should a husband do if his wife always gets the last word in any argument?

He should swallow the last word, walk out into the garden and vomit it.

The ONLY GUM-DIPPED Tyre!

The Firestone exclusive patented process of Gum-Dipping gives you

★ Added blow-out protection
★ More value for your money
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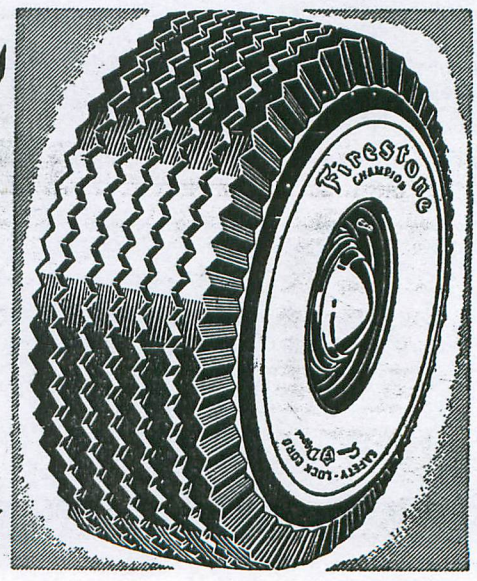


Does it pay for a girl to over-estimate her lover?

Marriage is a result of over-estimation and divorce a sequel of correct assessment.

Are you troubled by any ghosts?

I see Indian pictures in my dreams and scream.

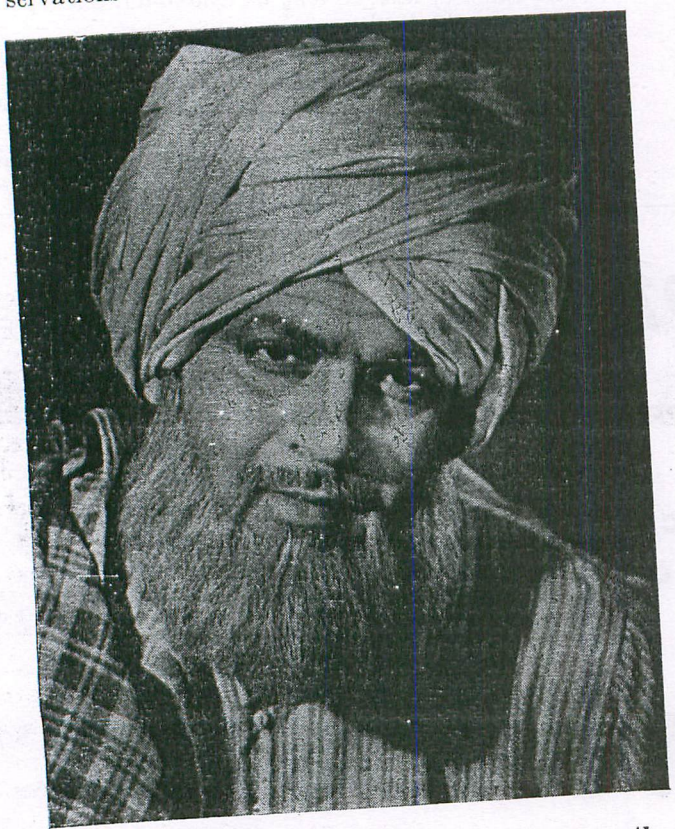
S. E. NOWGAOKAR (Bombay)

How is it that Husna (Munnawar Sultana) in "Pehli Nazar", continues her speech while dying so long without any heaviness of the voice in spite of having taken poison?

The Indian recordist is no respector of death. He wants the dialogue to be shouted into his microphone whether you are dying or being born, otherwise the dialogue dies or remains still-born.

IRFAN AHMED (Lucknow)

Why do people clamour so much about rape and make a mountain out of a mole-hill? Do you believe that any girl can be raped, of course keeping in view certain unusual circumstances in which certain girls [illegible] without her consent? My experience is that a young woman in the lap of a young man feels that she is in heaven. What are your observations?



Nazir seems to have become wise now. He plays the role that suits him so well in "Yadgar", a Hind picture.

Supposing you have a young grown-up sister of yours in your home and a goonda drags her out of the house and rapes her on the road, would you consider your sister in heaven? Let me know how you would feel and I shall tell you what I feel.

GOVIND PRASAD (Howrah)

Whenever I go to my bedroom, my wife turns her back to me. Can you suggest any remedy for this?

Ask Pandit Indra. He will tell you what Lord Shiva did when Parvati treated him that way. Panditji's address is Gujar Lane, Santa Cruz, Bombay.

NEWANDRAM M. ADVANI (Karachi)

Who is your master?

My work.

BHOGILAL P. SHAH (Madras)

Is love a tender thing?

Used to be in the days of Leila and Majnu and Romeo and Juliet, but since then it has hardened a bit all round.

V. R. KARNIK (Bombay)

Do film stars have creditors?

That is all some of them have these days.

S. MOINUDDIN (Adoni)

I think the picture "Veena" may prove to be an utter failure?

Anything to fail has to take some shape first.

Have you sucked honey?

Honey? I didn't have enough mother's milk, the privilege of every lucky child. I know what dust tastes like. I have eaten it 20 years out of the last 25.

MISS PRABHA MAHANTY (Masulipatam)

Give me the name of Shobha's husband?

Isn't 'husband' enough of a name without actually naming the man?

M. TIMOTHY (Dibrugarh)

Who is the best bomb-proof headed film producer?

Chandulal Shah. Nothing goes into his head except the words from his own mouth.

R. S. KRISHNASWAMY (Turaiyur)

Do you think the application of lipstick adds beauty to the complexion of a girl?

It shows where the mouth is. Recently an Indian producer was accused of biting a girl's cheek. May be because she had no lipstick and the kissing spot was not marked.

R. K. THADHANEY (Hyderabad, Sind)

What is more attractive in an American actress: her hips or her lips?

All her tips have to be attractive to make the people tipsy.

S. A. KARDAR (Bombay)

Will you please give me Mr. Motilal's address if you don't mind? He is my favourite. I like him, I love him and I worship him.

He badly needs a worshipper now. Call on him with some offerings at Walkeshwar Road, Malabar Hill, Bombay.

Is it true that Mrs. Sohrab Modi gave birth to twins?

Oh no! Mehtab is not so obliging as to take off the entire responsibility of the Modi family. She is looking after her own branch.

ROMESH MEHTA (Ahmedabad)

Is man a creature or creator of circumstances?

A creature who fancies himself to be the creator.

YOGENDRA KUMAR (Cawnpore)

What will Gandhiji do if a tax on goats is imposed in India just as the Cawnpore Cantonment Board is considering to levy a tax of Re. 1 per goat every month?

Gandhiji's goat will always be tax free. In fact there is a fair chance of that goat being deified in India just as we have Ganpati's Mouse, Saraswati's Peacock, Shiva's Bull etc.

A. LAKSHMI DEVI (Adoni)

When milady becomes the master of the house hold, what should her hen-pecked husband do?

Cook his own goose.

When is a damsel in distress?

When the devil is in a hurry.

D. BIR SHARMA (Lahore)

Why doesn't Jinnah write his autobiography?

He is busy writing the history of India.

MEGH S. HAMAND (Bombay)

A good cry is like sending our heart to the laundry and getting it back clean; but what do you think of our actresses when you see them crying in our pictures?

It is shower bath which doesn't clean even the body properly.

Mr. Patel, please may I know if you had been to the Conference of our community which was held at Dhulia on the 3rd and 4th of May? If not, will you be kind enough to state your reasons or objections if any?

By nature, I am a retiring type, having spent my life in books. I don't like crowds and a crowd of unruly Banjcras is the last crowd I expect to meet. I am a Banjara not by choice but by birth.

MRS. USHA JAWALE (Jalgaon)

How and when will this world end?

The day you die, it will be the end of this world.

What do you think of our popular ministry?

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116, New Charni Road, Bombay 4.

Kusum and Dilawar also make a team in "Farebi Jal", produced by Cupid Pictures.

Do you think the Ministry will set the Thames on fire?

I know only three of them, Kher, Morarji and Dinker Rao. Some one told me that there are ten others but that is evidently a state secret. I wonder whether the rest of them know what they are about.

U. M. DAGA (Bikaner)

Is it any crime to become a fat prince?

Not if he is as wise as your ruler.

JAGDISH CHANDRA (Lucknow)

Whom do you call immoral: those who meet the opposite sex openly or those who meet them behind the curtain?

When they meet behind the curtain there is only one purpose but when they meet openly one must ascertain the purpose before condemning the meeting. I know many a leading politician using the curtain too often these days.

RAYMOND D'SOUZA (Bombay)

How long does an average Indian picture take to be produced?

That depends on the mood of the studio owner. Chandulal Shah often completes his own picture within six weeks and makes others sit up for six weeks between two sets. The average time taken, however, is four months.

S. P. JERATH (Karachi)

Is there any picture left incomplete due to the sudden death of Mr. K. L. Saigal?

No. Like the gentleman that he was Saigal completed his final assignment in good time before his death and then died.

KESHAVA CHANDRA PANDEYA (Lucknow)

What is your opinion about journalism in modern India?

It doesn't exist. Close down Reuters and there will be no newspapers.

A. P. CAESAR (Hyderabad Dn)

Who is the best and the worst singer amongst the following: Kanan, Khurshid, Nur Jehan and Surraiya?

Kanan is a singer. The rest are crooners.

MISS NIRMAL (Mercara)

How to keep a husband at home?

Tie him to the heart with strings of love.

C. P. S. NAIR (Trivandrum)

What shall I do to become a story writer like Ahmed Abbas?

See American pictures and shuffle out a story.

VIDYADHAR P. NAGARKAR (Bombay)

If you are national minded, then why don't you attend the lectures of great national leaders?

I know their speeches backwards. In the last 25 years not one of them has spoken anything new.

SIMON S. AARON (Poona)

Being a Jew, I would like to know what you think about the Jewish problem of Palestine?

After centuries of vagrancy, I think the Jews deserve a land of their own to settle down. But Palestine is a trouble spot because of the Arabs. The Jews need a peaceful life to progress and multiply. There are many virgin spots on the earth still where the Jews can carry their genius and culture.

MISS BITHIKA DUTT (Calcutta)

Have you met Dr. Bidhan Chandra Roy, the famous medico of Calcutta for your ulcer cure?

I haven't so much money to pay him nor Gandhiji's glamour to give him in lieu of professional services. I am told that Dr. B. C. Roy is a very expensive doctor and I don't want to make my ulcer unnecessarily more painful.

OMESH CHANDRA WHIG (Sialkot)

I feel like kicking the man who has no capacity for humour in his nature. Is there anything better I can do?

Save the kick and nurse your own humour.

MISS NARGIS DEVI (Lahore)

Is night only meant for sleeping?

Oh no! It is also used for house-breaking and thieving and of course film-shooting.

SURESH CHANDAR (Sialkot)

Which is worse: your bark or your bite?

I haven't a bark, I have a roar. So both are frightening.

Is weeping good for the eyes as women say?

Yes, it irritates the eyes of the men and makes them inquisitive and generous.

Some good can always be found in the worst of evils. What good resulted in producing 100 rotten pictures in 15 wretched years?

"Tons of money" which built a "Dream-land" and bought several cars.

What is bureaucracy?

In India, it was the tolerably efficient government system which preceded the present Congress mess.

BEANT SINGH VAID (Ludhiana)

Why hasn't Aruna Asaf Ali accompanied her husband to America? Is there any valid reason?

She says she has work in India. I think that a wife's place is by the side of her husband. But then I am old-fashioned and don't belong to the Socialist Party of India.

MOHD. ASLAM (New Delhi)

Don't some of the film producers try to bribe you to get favourable criticism about their pictures?

They don't bribe, they blackmail. Bribing needs money—blackmailing needs only a dirty tongue.

PREM DUTT SHARMA (Simla)

Are you certain that delicate hands indicate artistic ability?

I am not because people who operate on safes also need delicate hands.

V. D. SHARMA (Bangalore)

Name six other film critics as stern and honest as you are?

1. *Baburao Patel.* 2. *Baburao Patel.* 3. *Baburao Patel.* 4. *Baburao Patel.* 5 *Baburao Patel.* 6. *Baburao Patel.*

MADHUSUDAN KUMUD (Ajmer)

Why are parents in greater hurry to marry a daughter and not a son?

A daughter's mistake cries back from the cradle and the cry shakes the very fibre of our social life. In India birth is still an old-fashioned product of conventional married life.

A. M. ARJUN (Allahabad)

Whom do you like most: Mahatma Gandhi, Maulana Abul Kalam Azad, Subhas Chandra Bose or Jawaharlal Nehru. Please state why?

I like Subhas. Dead men are easier on the mind. They don't turn round and disappoint you.

B. D. VERMA (New Delhi)

A friend of mine wants to take up film direction as a career. What should be his first step?

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BOMBAY, No. 4

Land in Bombay with a good-looking girl and invite the producers to tea. Within a week he will be over-employed and so also the girl.

RASHID UR RAHMAN (Agra)

Do you think Indian film stars are of the Hollywood standard?

We have many artistes—male and female—with talent that can compete with the best in Hollywood but they haven't the correct environments and the correct opportunities to show their talent.

V. M. BALACHANDRAN (Perundurai)

Is there anyone on earth who is proud of you?

I have five dogs. They put their tails up in sheer arrogance when they walk beside me.

Have you read "The Discovery of India" by Pandit Jawaharlal Nehru?

I tried to but after a hundred pages I decided to leave India undiscovered. And friends call me a book-worm. The idiots!

N. B. SAHI (Dehra Dun)

Men of the Punjab and Baluchistan, in spite of being from good families, are apt to gaze at other ladies and girls in the street, even when accompanied by their own relatives. Why?

Don't worry, this problem will soon disappear when Pakistan puts burkhas on the women of the Punjab and Baluchistan.

NARENDRA KUMAR (Secunderabad)

Recently Mr. J. P. Narain paid a visit to Secunderabad and addressed a meeting resulting in a good few deaths and a lot of tension. Don't you think our leaders' irresponsibility only succeeds in disorganizing public morals?

J. P. is not the only one to be blamed. Almost all our leaders have skulls tied round their necks. Our leaders have taken a bigger toll of human lives than plague or tuberculosis. Theirs is the glamour of Kali with human blood dripping from their long tongues.

ABUL KAMAL (Bankura)

I try to love everyone, but everyone tries to hate me. What shall I do?

Seems to be my type of love that brings hatred home. Well, keep loving till you live. People are often more charitable to you after you cease to live. They may love your memory.

O. N. THASSU (Srinagar)

Why are masses losing faith in Gandhiji's doctrine of non-violence?

Non-violence is liquidating Hinduism and Gandhiji seems to have been appointed the official Liquidator by the Congress. With Gandhiji, non-violence seems to be a greater religion than Hinduism. He seems bent upon pursuing it till perhaps he finds a Muslim in every Hindu bed-room.

ENTRY TOKENS

The Entry Token system for submitting questions for "Editor's Mail" is discontinued from this issue. It was intended to regulate the sales of "filmindia" and to reduce the volume of editorial correspondence. In both these objects it has failed. We found some agents not only blackmarketing the copies but also the Entry Tokens.

It had another obvious disadvantage. It prevented several readers from submitting questions either due to the shortage of copies or to the restriction of their means to buy a copy every month.

While the Prize Money has been maintained at the same level — Rs. 500|- every month— readers don't need any Token in future to submit questions to the Editor.

Rs. 500|- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unles the letters are signed, they won't be considered.

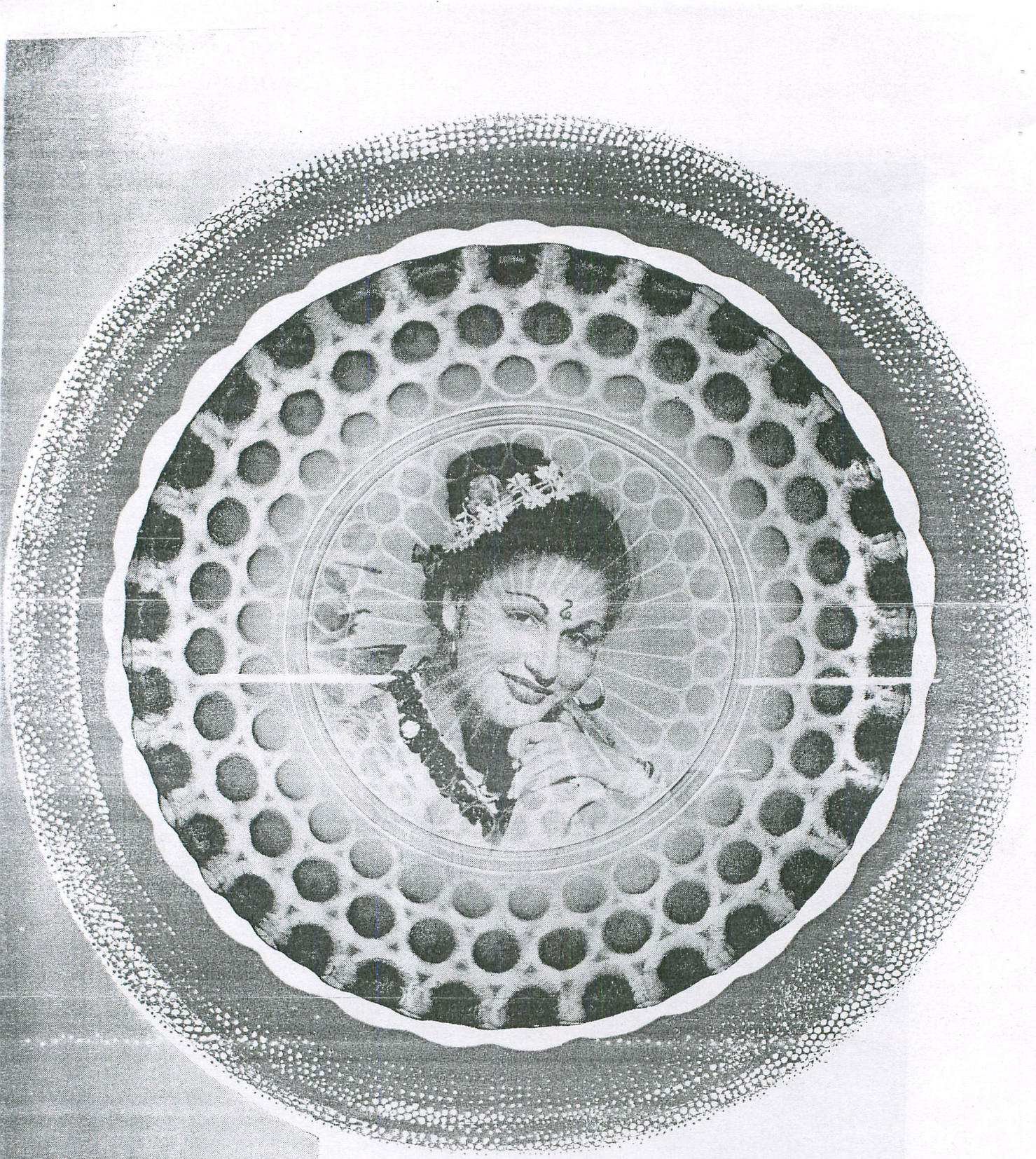
In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR AUGUST

1st Prize Rs. 100|- to Miss Anima Chatterjea (Bankura); 2nd Prize Rs. 80|- to K. A. Azeez (Madras); 3rd Prize Rs. 50|- to Md. Ameenuddin (Madras); 4th Prize Rs. 40|- to A. Lakshmi Devi (Adoni); 5th Prize Rs. 30|- to V. M. Balachandran (Perundurai) and 20 consolation prizes of Rs. 10|- each to the following:— Hemanta Kumar Ghosh (Lucknow); C. N. Seth (Mt. Abu); Afaq Shirwani (Aligarh); Tilak Rishi (Lahore); Har Gopal Bhaiya (Calcutta); Des Raj Sharma (Lahore); S. Mathew (Trimulgherry); Mohd. Aslam (New Delhi); M. N. Chopra (Delhi); Kailash N. Raizada (Cawnpore); M. H. Adajania (Bombay); Ishwar V. Mahbubani (Bombay); Miss M. S. Daruwalla (Broach); S. Moinuddin (Adoni); M. Timothy (Dibrugarh); R. S. Krishnaswamy (Turaiyur); R. K. Thadhaney (Hyderabad, Sind); Yogendra Kumar (Cawnpore); Miss Nargis Devi (Lahore) and Suresh Chandar (Sialkot). Money Orders are being sent to all the prize winners.

MAZHAR KHAN—

One of our best character actors, Mazhar Khan took up direction and production wearing the laurels of acting all along. In "Pehli Nazar", he proves that he can be as great a producer-director as a character actor.



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MAN AND NATURE!

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BEGUM PAR

IN

JHARNA

STARRING

MAYA BANNERJEE
GULAB
KRISHNA
SINDU

DAVID
GOPE
With
AMAN

AND

PROTIMA DASGUPTA

Music : GYAN DUTT

Dialogue : AKHTAR-UL-IMAN

Produced By : BEGUM PARA

Songs : PANDIT INDRA, HASSAN LATIFF

Story : Sri. KAMRUPA DEVI.

Directed By : PROTIMA DASGUPTA

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ALTAF—
Here is a young man who took what he got when he first joined the films and with the help of small roles played with sincerity, has come to the top in "Shahnaz", a picture of Wahab Productions in which he plays the lead with Begum Para.

(Supplement to "filmindia")
August 1947.

Help Us Build A Socialist India

Friends,

We are on the threshold of freedom. On August 15, our country becomes a Dominion and soon thereafter a Free Republic. The sufferings and sacrifices of a generation have borne fruit, though the fruit is bitter with pain and sorrow. Parts of Indian territory have been separated from the Motherland as a result of a hundred and fifty years of divide and rule and of the evils of our national life. Till the parts, divided in hatred and anger, are rejoined in affection and willing unity, India's destiny will remain unfulfilled and her freedom incomplete.

We believe that socialism alone is the cement that will bind the torn parts of the country into an enduring unity.

The freedom, too, that we have won will have little meaning for the people unless it also means freedom from want, from social oppression and economic exploitation. This freedom, if it has to survive, must soon lead to a social transformation and a new social order in which there is no beggar nor prince, no high nor low castes, no human exploitation; and in which there are equal opportunities to all for service and self-expression and development.

We believe that socialism alone can lead us to these ends of social justice and freedom.

Our country is one of the poorest in the world, and the greater part of our countrymen live in great want and poverty. Removal of poverty and want is dependent on rapid economic development, industrialization and resuscitation of agriculture.

We believe that only under a socialist system of planned economy can such rapid economic development be possible.

Lastly, culturally we are an appallingly backward people.

We believe again that socialism alone can produce a people's culture and raise the common man in India from his present animal level to that of the human.

Believing thus that the future of India lies with socialism, we, on behalf of the Socialist Party, make this earnest appeal to all our countrymen who share our faith in the future of our country to help us in building up a socialist India—free, prosperous, united.

A socialist India cannot be built up in a day. Hard, persistent, constructive work of a variety of kinds is necessary for that. The Socialist Party wishes to do this work. It is for you to give it the tools. The work done hitherto is not insignificant, but at this moment of rapid change and transition, it must expand rapidly and in all directions. The Socialist Party needs to recruit and train up a large band of devoted and whole-time workers. It has to develop a sound, powerful Trade Union Movement. And if socialism is to be real, that is, if it is to be a workers' democracy, the Socialist Party must take up a Workers' Educational Programme; for, without raising the cultural level and political maturity of the workers, a workers' democracy is an illusion. Further, the Socialist Party must organize the peasantry and the landless workers. It must also develop a Co-operative Movement in all its aspects. Finally, the Party must carry out studies and researches, create its own intellectual basis, its literature and the blue-prints of socialist reconstruction, and carry on propaganda and publicity.

These are stupendous tasks needing faith and devotion for their fulfilment, but needing also money. At a modest computation we estimate that we will need TEN LAKHS of rupees to make an adequate beginning in order to put our present plans into effect. Apart from the general work of the Party at the Centre and in the Provinces—the Party will naturally work in all the parts of what is India today—we have three specific schemes. The first is a scheme for the establishment of Labour Colleges for the training of Trade Union workers; the second is a scheme of Workers' Educational Movement for the education of working men through a system of visual and oral instruction and adult literacy; the third and the most important is a scheme for the establishment of an Institute for Social and Economic Research with an adequate staff of experts and research workers and a suitable library.

TEN LAKHS is a small sum of money compared to the great work that has to be done. But we are asking you for this modest sum as a beginning, in the hope that the work that the Socialist Party shall do with the support you give it now will entitle it to come to you again for further and greater support.

We hope that every one of you will contribute his mite towards the achievement of the noble objectives we have placed before you. We hope, further, that with your help and co-operation, the Socialist Party shall succeed in creating a new India of freedom, prosperity, happiness and good life.

Narendra Deva
Kamaladevi Chattopadhyay
Yusuf Meherally
Aruna Asaf Ali
Ram Manohar Lohia
Purshottam Trikamdas
Ahmed Din
Asoka Mehta
Achyut Patwardhan
Jayaprakash Narayan.

Music :
M. A. RAUF (Osmania)
Exploitation-chief :
R. N. JOLLY.

Agents :—
Niranjan Pictures, Akola—C.P.C.I.
New India Films, Bangalore—South.
International Film Distributors, Bombay—Overseas.
Friends Film Service, Lahore—Western Punjab & Frontier.
Saraswati Film Service, Shikarpur.—Sind.

For particulars :—
SETH BROTHERS
55, Peddar Road, BOMBAY, 26.

Shortly going on sets "NEELOFAR" *Starring ? ? ?*

OUR REVIEW

"Sindoor" Draws Crowds In Bombay!

Progressive Theme Well Received!

Here is one more attempt to tackle the old social problem of widow remarriage. In view of the present day widows remarrying without any obstacles or refusing to remarry for reasons of their own, the theme of "Sindoor" looks a bit stale—more so because the problem is not so acute today as marriage is considered an expensive gamble even by the first-timers.

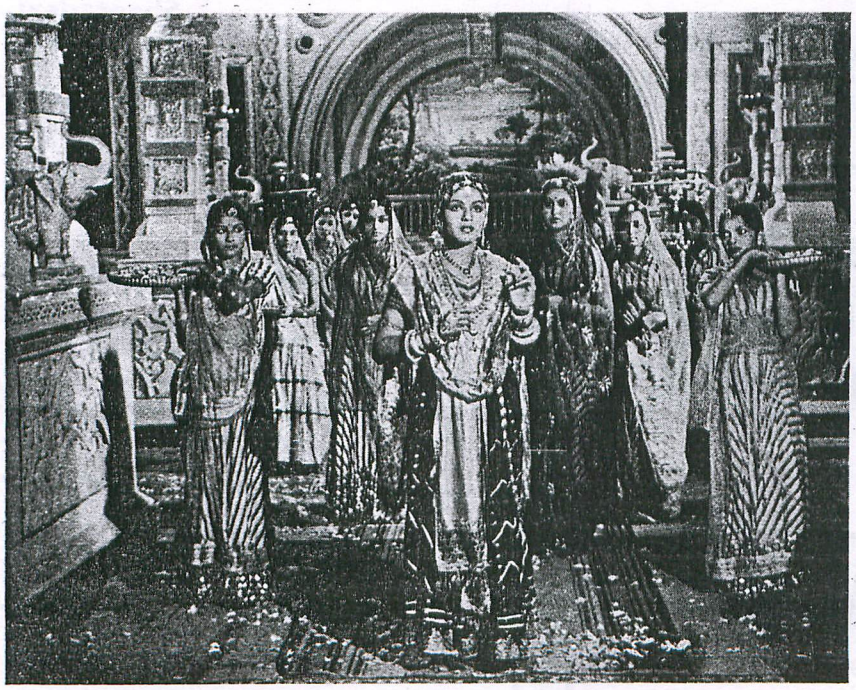
In any case "Sindoor" is a praiseworthy attempt to harness the screen for waking up the socially unconscious dogs of society who like the taste of the young widows but lack the conscience to do the right thing by them.

As a motion picture, planned mainly for entertainment, "Sindoor" has nearly 2,000 feet too many which incidentally contribute to make the picture boring at many places and mainly before the interval. If the picture is re-edited and its superfluous footage removed, it will provide better entertainment and incidentally prove a greater success at the box-office. People pay to be entertained and not to be bored.

SINDOOR

Producers:	**Filmistan Ltd.**
Language:	**Hindustani**
Story & Dialogue:	**Kishore Sahu**
Lyrics:	**Qamar Jalalabadi N. Tiwari and A. Kuntal.**
Music:	**Khemchand Prakash**
Photography:	**Chandu**
Audiography:	**M. M. Kaka**
Cast:	**Kishore Sahu, Shamim, Paro, Gulab, Rajendra, Moni Chatterjee, etc.**
Released At:	**Roxy, Bombay.**
Date of Release:	**7th June 1947.**

Directed By:
KISHORE SAHU



Here is a tense situation from "Meera" a costume story of Chandraprabha Cinetone starring M. S. Subbulakshmi.

Here is "Jhani" C|o "Filmindia" anxious to join the films. She is an educated girl and sings well and has had amateur stage experience.

AN OLD YARN!

The story is transparently simple and provides very little scope for creating dramatic suspense. Into the family of Pandit Shiv Prasad Tiwari comes Meera a young widow with her little son Munna. Meera is an orphan and gets the usual treatment from Maaji, the shrewish wife of Pandit Shivprasad. There are two sons in the family —Beni and Ratan—step brothers both. Ratan with his shrewish mother living is naturally the bad boy while Beni, being the hero, is the usual paragon of virtue. Between these two is thrown the young good-looking Meera, helpless and saddled with a child.

With this very common pattern of characters, the usual drama takes place. Good-boy Beni falls in love with Meera and Meera loves him in return. The usual compromises, the usual situations and the usual sacrifices—all present themselves in their turn to make the usual drama, the end of which one sees in the third reel.

Some of the smart and symbolic touches given to the story at different places are the only unusual features of the picture. Incidentally, they commend the director's intelligent approach to his work.

The story ultimately ends by Beni marrying Meera, the young widow with a child—something which one of our public men,

15th August—

A GOLDEN MILESTONE IN INDIA'S MARCH OF PROGRESS

★

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A MILESTONE IN THE ONWARD MARCH OF OUR FILMS

★

CHANDRAMA PICTURES'

Hilarious - yet thought-provoking

APKI-SEWAME

Starring:

DIXIT, KESARI & SHANTARIN

with

Saroj Borkar, Sampson, Nimbalkar, Baby Nalini, Vijaya & D. R. Gokhale

---

Directed By: **VASANT JOGLEKAR**

Story By: **DATTOO BANDEKAR**

Produced by: **BAPU GOKHALE**

★

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IN A GLORIOUS FILM-PAGEANT

AN EPISODE FROM EPIC OF MAHABHARAT

AJAMIL

(IN HINDI AND GUJRATI)

★

Story, Songs & Dialogue:
Sjt. Prabhulal Dwevedi

Screen Play:
S. P. TRIPATHI

Music:
Master Mohan (Junior)

Direction:
Jamnadas Kapadia

STARRING:
Umakant Malati, Kamlakumari, Manhar Desai, Narmada-shankar, Bhimjibhai, Kashinath, Shantadevi, Chandrika
and many others

★

—Producer: **MULRAJ KAPADIA—**

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CONTACT

SANSKAR CHITRA

GOVARDHAN BUILDING, PAREKH STREET,

BOMBAY 4.

Recruit Ramesh Chandra Sinha of "E" Section, Traffic Accs Office, Ajmer, is 5' 8" and wants to kick at the clerical chair and become a screen actor.

K.M. Munshi, did thirty years ago. And he had children of his own in addition to those his wife brought home. And that is why we call the theme stale.

TOO MUCH OF SAHU!

The story is developed in a rather sluggish manner slowing down the tempo of the drama. In other respects the picture does credit to the producers. The direction is quite slick at places though the director has kept the camera too long and too many times on his own face—which incidentally looks like a sick pie. Kishore Sahu is certainly a good director but that doesn't mean that he is also a good actor with a pleasant face. Kishore's pie-face haunts "Sindoor" throughout and his sick eyes make the story anaemic. Kishore Sahu should not ruin his pictures by pushing his face on the screen.

The music of the picture is poor. The photography is erratic and not at all uniform. Sound recording is pretty good but the Roxy reproduction was so rotten that half the fun of a good picture was killed. The machines and the projectionists at the Roxy must be immediately changed if the proprietors of the theatre are anxious to be known as good showmen. The dialogue of the picture is good in idiom and theme—rather a rare combination on the Indian screen.

TRIUMPH OF GULAB

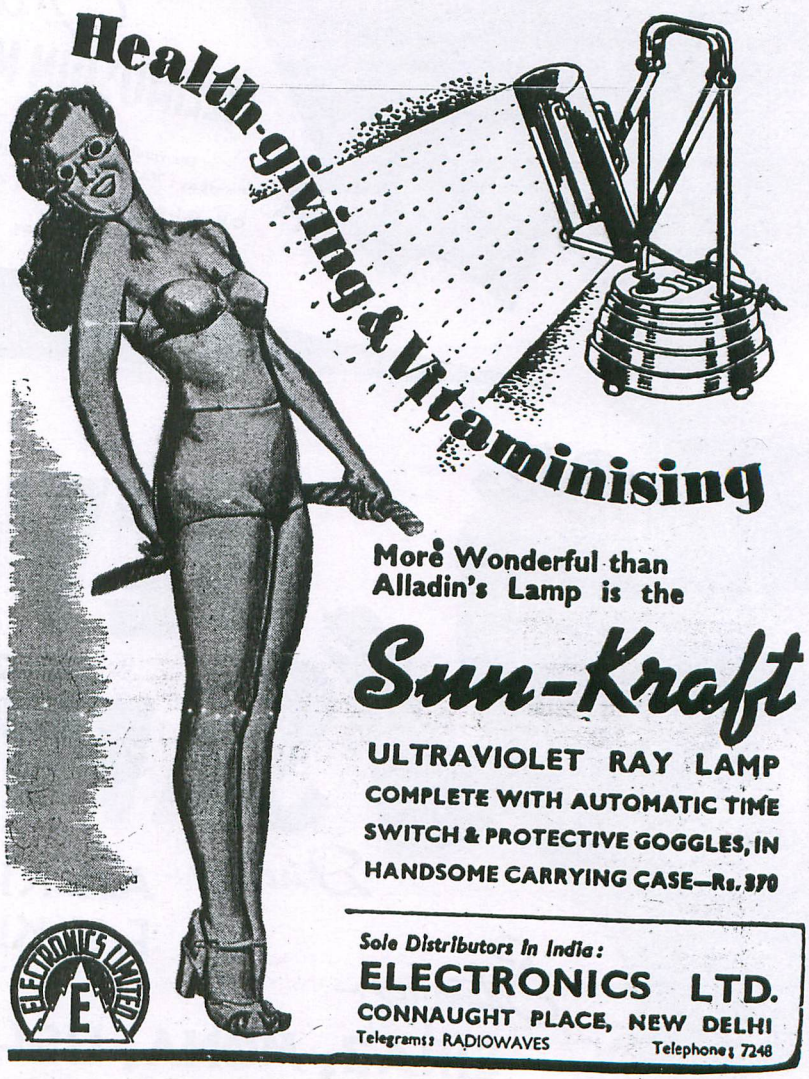
From the players Gulab pays her way best in the role of Maaji. She is getting typed in these shrewish roles but she does them well. Paro looks short and ugly even as a flirtatious maid-servant.

Shamim has one child in the story but looks as if she had a dozen in life. Fat and heavy Shamim fails to create the sympathy that was needed for a young helpless widow.

Kishore Sahu's pie face hasn't "hero" written on it and he irritates the eye every time he appears on the screen.

Rajendra does very well as the cad, Ratan. He is also getting typed rather fast and threatens to be our prize cad of the screen.

And yet after all done and said, "Sindoor" is a reasonably good picture and one that is worth seeing considering the stuff that is thrown at us by other producers.



SHREE VISHWAKALA MOVIETONE'S
MOVIE MARVEL !

Kuon Pardesi

Directed by
J. U. TRIVEDI

Music :
ALLIHUSAIN MURADABADI

Distributors of "KAUN PARDESI"
Bombay : VASANT FILM DISTRIBUTORS, Girgaum Bombay, 4.
C.P., C.I. & North : VISHNU CINETONE, Chandni Chowk, Delhi.
South : BHARATI PICTURES, 142, Gandhi Nagar, Bangalore.

Starring—
★ YESHWANT DAVE
★ MUMTAZ
★ SAMPSON
★ KHURSHID AKHTAR
★ RAMPYARI
★ KANTA

DEVIL OR SAITAN

Direction :- A.M. KHAN
F. M. KHAN

Starring :-
SIRAZ, MONA, USHA,
MANOHAR, BEG

Particulars from : PRATIMA PICTURES, 52 Champa Gali, Bombay 2.
TELE. 33740.

OUR REVIEW

Tagore's "Wreck" Wrecked On The Screen!

"Milan" Becomes Lousy, Boring Stuff!

If you have the nerve to keep awake till the interval, you may probably see the end of "Milan" on the screen. The picture has a terrifically hypnotic value and it takes all your will-power to keep your eyes open throughout the marathon length of the ruins of this Tagore story.

That Marwari millionaire of Calcutta who has not been sleeping for years, due probably to a much repentant conscience, may profitably try "Milan" as a desperate remedy. We are sure this picture will lull him to a long sleep and he will straightway buy its world rights and make the picture a paying proposition in the long run.

If that Marwari gets one thousandth of the rest old Tagore is enjoying at present, "Milan" would not have been produced uselessly.

As to old Tagore, death has silenced his protest and knowing very well that dead men tell no tales, Nitin Bose can consider himself safe from reproach for wrecking "The Wreck" out of recognition.

The way Nitin has produced "Milan" it seems "The Wreck" was originally written to present some mixed-up sex tangles without any philosophic contents. "Milan" sends one man's wife to another man's house all right, as in "The Wreck", but forgets the spiritual background and the philosophy of human helplessness which characterize Tagore's story-telling. "Milan" projects the main incidents without the spirit of "The Wreck". Tagore proves human beings as helpless toys of fate. Nitin insists on showing them as long-suffering victims of film sequences.

WRECK OF "THE WRECK"

Much against his will, Ramesh the hero of "Milan" is married to a girl whom he has neither seen nor known. This marriage takes place without the knowledge of Hemnalini, who loves Ramesh and is loved in return.

A village scene, typical of Indian life, in "Adalat" a social picture of Mangal Pictures, Kolhapur.

MILAN

Producers:	Bombay Talkies Ltd.
Language:	Hindustani
Screen Story:	S. K. Das
Lyrics:	Arzu and Santoshi
Music:	Anil Biswas
Photography:	R. Karmarkar
Audiography:	Mukul Bose
Cast:	Ranjana, Mira Misra, Dilip Kumar, Moni Chatterjee, Pahari Sanyal.
Released At:	Imperial, Bombay.
Date of Release:	14th June 1947.

Directed By:

NITIN BOSE

After the marriage, the wedding party meets with a storm on the river and to the tune of an ominous song the canoe carrying the wedding party is wrecked. The father of the hero and the new bride are drowned but the hero is saved and thrown on a Crusoe-island along with another woman —Kamla—who is also a new bride, having met with the same fate. Ramesh thinks Kamla to be his wife and the woman accepts Ramesh as her husband, not having seen him before. Ramesh, however, soon discovers his mistake and tries to find out the husband of Kamla without the woman knowing anything about their exact relationship.

This tangle goes on till some gatecrashers come into the story and try to solve things. Hemnalini discovers about Ramesh's marriage and is distressed. A few reels are wasted on this damsel in distress.

With the speed of a snail the story travels to a climax, in which the missing husband of Kamla is found and the hero is handed over to Hemnalini who shows proverbial patience in waiting for a hero who doesn't encourage a second look.

The whole picture is so lousy and boring that it is squeezed dry of all entertainment.

DISASTROUS CASTING

The picture suffers badly in its two main characterizations. Dilip

VIKAS

presents

MERI AMANAT

Starring :

MEENAKSHI ☆ B. NANDREKAR
MASTER KRISHNARAO ☆ ERRON JOSEPH
SUDHA RAO ☆ SUDHABAI APTE
BABY NALINI MISTRY & many others.

DIRECTED BY :

Prabhakar Gupte & Shreekant Sutar

Story & Art - SHREEKANT SUTAR
Screenplay, Dialogue & Songs - NIRANJAN SHRIVASTAV
Photography - E. MAHOMED
Audiography - A. JADHAV
Song Recording - G. N. DAMLE
Make-up - KAMLAKAR PARKER
Music by - SHREEDHAR PARSEKAR

Processing :- PRABHAT FILM CO., LTD., POONA.

For particulars of distribution, please apply:-

"VIKAS", 179, Hindu Colony, Dadar, Bombay 14.

Kumar in the role of "Ramesh" and Mira Misra in the role of "Kamla" ruin all prospects of the picture becoming popular.

In a motion picture it is always essential that a hero should primarily look a hero whatever grim realism of life a director may seek to portray. Dilip Kumar is a heartrending choice for the hero's role. The boy looks anaemic and though he seems to make an honest attempt to deliver the goods as an artiste, he sadly fails to convince. Dilip Kumar has come to the screen with an unfortunate face and no one is going to imagine a hero's portrait on the screen with that face.

Another utterly useless addition to our screen crowd seems to be Mira Misra if what we saw of her looks and performance is the best she can give. In the role of "Kamla" she makes the picture boring and one doesn't like to see much of that face on the screen. One wonders why these educated folks don't see themselves in their bed-room mirrors before rushing to the screen labouring under the hallucination that they have both looks and talent for the screen. All the time and energy they waste in chasing the mirage of screen glamour, they could profitably use in some other social activity. Mira Misra should go back to the hearth and the drawing-room where heroines need neither acting talent nor photogenic features to distinguish themselves as great mothers. With that nose which runs away with the rest of the face and the slightly protruding teeth which keep the mouth constantly open, we get perhaps the most cruel and unsympathetic picture of a screen heroine of our dreams.

Mira and Dilip Kumar who are seen on the screen more often than others take all entertainment out of the picture and "Milan" fails as an entertainer no sooner these two make an appearance.

LONG AND LAZY AFFAIR

Nitin's scenario seems to have been written with a long and lazy pen. It breaks the back of the audience with sheer boredom. Every word of Nitin needs twice its space and every action twice its time. The story of "The Wreck" could have been told in 6000 feet of celluloid but Nitin uses more than double this footage. Almost all the songs in the picture are used as time-killers and excepting the boat-song not one song is mixed with the main situations of the story.

It is the marketing day in the villages—a common sight in India—as seen in "Jasma-Odan" a historical legend in Gujrati produced by Sunrise Pictures.

Nitin's direction of the emotional contents of the story fails miserably the way we find Dilip Kumar constantly twitching his fingers, as if continuously in epileptic convulsions. When the boy had a face on his shoulders one wonders why the fingers were used so often and so clumsily to portray inner emotions. Mira Misra's somnambulism with frozen eyes throughout the picture does not also speak much for Nitin's direction.

But Nitin is superb in his camera craftmanship—the night scenes being perhaps the most outstanding work ever seen on the Indian screen. Nitin gives visibility and eloquence to darkness in several shots which are worth seeing by all Indian technicians.

Photography is easily the best and the most beautiful part of the picture. Music is inclined to be pseudo-classical and a couple of tunes are quite attractive for people with better taste in music.

WELL ACTED AND YET!

From the players, Ranjana and Moni Chatterjee are easily the best. Ranjana plays "Hemnalini", the educated city girl, and she does it well. Nitin's photography lends some new charm to this girl's face which is otherwise quite pleasant. Moni Chatterjee sports a beard and plays the father of "Hemnalini". He does it very well.

Pahari plays a good role as the frustrated lover and the third angle in the primary romance. Pahari's diction sounds very natural and pleasing and he looks a well-fed, love's-labour-lost Bengali lover every inch. The man who plays Hemnalini's brother (name not known owing to the idiotic arrangement of the picture booklet) does very well as a good-hearted easy-go-lucky young man. This artiste has tremendous comic possibilities in the hands of a good writer-director.

But all these good performances are wasted in a badly-knit slow-moving story clumsily handled by Nitin Bose.

In short, the picture is so boring that it is likely to prove a box-office disaster to the exhibitor.

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Directed by S. K. OJHA

Photography : **SAILEN BOSE** - Music by : **GHULAM MOHD.**
Sound by : **SITARAM KADAM.**
Screen Play : **M. SADIQ** (Director of "RATTAN")

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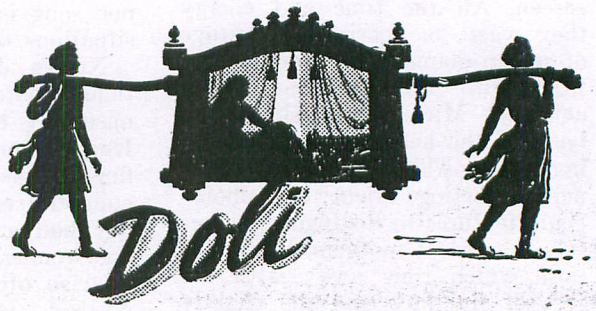

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OUR REVIEW

"Pagdandi"—Indian Version of "Little Lord Fauntleroy"

Padmadevi Makes The Story An Emotional Experience!

PAGDANDI

Producer: **Dalsukh Pancholi**
Story & Dialogue: **S. Imtiaz Ali Taj**
Language: **Hindustani**
Lyrics: **D. N. Madhok**
Cinematography: **H. S. Kwatra**
Audiography: **Tilak Madhok**
Cast: **Padmadevi, Akhtar, Gyani, Kalavati, G. N. Butt etc.**
Released At: **Lamington, Bombay.**
Date of Release: **12th June 1947.**
Directed By:
RAM NARAIN DAVE

The Punjabis, of course the film variety, shout that Imtiaz Ali Taj is a great writer of stories, novels and what not. We must believe them as we dare not disbelieve the Punjabis who are usually cocksure even about their imaginations.

But after seeing "Pagdandi" we may gently submit, if of course the cocksure Punjabis permit, that Imtiaz Ali Taj seems to be an almost unblushing plagiarist the way we find the entire spirit and almost all the important sequences lifted from that American picture, "Little Lord Fauntleroy", produced by the United Artists of America.

This performance by a screen writer of repute does not speak much for his originality as a writer and very little for his honesty as a man of letters. People do make copies of good things but they show the decency of mentioning the source of their inspiration.

Syed Imtiaz Ali Taj, as a man of letters and a gentleman, should have, in all decency, acknowledged his debt to the writer of "Little Lord Fauntleroy", if not on the screen, at least in the printed booklet of the story.

It must be said, with regret, that he has not done so.

THE PRETENDER THEME

The story of "Little Lord Fauntleroy" was a powerful emotional screen experience. "Pagdandi", however, would have failed in its emotional appeal, had it not been for the excellent performance of Padmadevi who saves many a sequence with her tears and natural pathos. But at one place, a stupid attempt has been made to ruin even the gentle, dignified role of the dowager mother by making her sing and dance (Song No. 4) like a society butterfly when she meets her first "money-bag". At best this is just idiotic direction.

Gyani is too gentle a man to play the role of an old gouty man which was played to perfection by C. Aubrey Smith. The theme therefore loses its stern uncompromising background. The Indian director has, moreover, asked Gyani to make some extra funny noises after every dialogue with the result that this character is at times given a slap-stick shape.

The story begins in the sad aftermath of an early romance not officially recognized by a ruler. The widow and her little son live away and quietly, and one day it becomes necessary to find an heir to the little throne because "old bones" start creaking.

The son is taken away to the stern old ruler but the mother is not permitted to go near the boy. The son wins the old man's approval gradually till the kind old tyrant comes to love the boy deeply.

It is now time to create an unforeseen complication in the story to add some suspense and drama to it. So another woman, under the instigation of the Raja's secretary, claims marriage with the dead man and produces a son of her own as the heir to the estate.

Very soon affairs reach a climax in which the pretender is exposed and the rightful heir restored to his rights. It ends well like all cooked-up stories of the screen.

GOOD PERFORMANCES BUT—

The production values of the picture are poor. Madhokian lyrics are hopelessly rotten and they are poorly tuned in addition. Bad sound recording spoils half the picture. Padmadevi suffers the most due to bad recording. The photography is erratic. The dialogue of Imtiaz Ali Taj is good as usual. At places it is excellent in idiom and expression. The direction could have been more intelligent and imaginative.

From the players, Padmadevi gives the best performance in the role of the lonely mother, though her dialogue becomes inaudible at places due to bad recording. It is her work that saves the emotional contents of the theme. Her unfortunate dancing actions in Song No. 4, must be put down to the idiotic imagination of the director.

Gyani does his best but he plays a role which is cast in a wrong mould. Gyani, however, speaks his dialogue beautifully.

The boy who plays Rajkumar Lal also does well and promises a versatile future. Om becomes disgusting as usual in the role of a motor driver. Very rarely can an artiste be so repulsive as Om looks on the screen. Akhtar shows too much Punjabi wheat on her face and figure and looks less attractive these days. She has a tiny role to play and she does nothing of note in the picture.

In short, the picture suffers a lot due to bad and unimaginative direction and yet it has several emotional moments in which the mother saves the picture from becoming boring.

They Need No Captions !

HIND PICTURES'

YADGAR

Produced & Directed By:

NAZIR

—:*Starring*:—

JYOTI ★ M. ISMAIL

JANARDAN SHARMA & NAZIR

RAMNIK PRODUCTIONS'

NAIYYA

Directed By: ASLAM NOORI

—:*Starring*:—

MUNAWAR SULTANA ☆ ANWAR

ASHRAFKHAN ☆ CHHOTU

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And A FAMILY-SOCIAL

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—:*Starring*—

SWARNALATA & NAZIR.

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Directed By: **A. M. KHAN**

Starring: RANIDEVI and ANIL KUMAR.

KISMAT KA SITARA

Starring: PRAKASH & AMIR KARNATKI.

Directed By: **NANUBHAI VAKIL.**

ANGOORBALA

Directed By **NASIM SIDIQUI**

Starring: SHANTA PATEL ☆ PRAKASH and AMIR KARNATKI.

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AT HOME AND ABROAD

BANNED AND CANNED!

The Bombay Board of Film Censors have banned the picture, "Mun-ki-Jeet", produced by Shalimar Pictures, as Producer W. Z. Ahmed refused to cut that filthy song "More Jobnaka dekho ubhar" ("Come, look at the giddy blossom of my youthful breasts") to which "filmindia" had taken a strong objection in its issue of January 1947.

WARNING TO INDIA!

The "Combat", an independent left-wing Paris newspaper recently accused Eric Johnston, President of the Motion Picture Association of America, of "colonising" and "sinking" the French film industry.

Under the headline: "Is the French cinema going to sell its soul to the devil?", the newspaper described old Eric as the "Dictator of the American cinema, the man who colonises markets, who buys up circuits and finances the film festivals".

Says the paper: "Johnston is the man who funnels into American pockets 55 per cent of French cinema profits."

"Combat" accused Johnston of undercutting French film prices with films "already dead in America" and opined that "he would give them away if he could for the sole aim of sinking the French cinema".

Charging Johnston of using the French cinema to improve the American screen, the paper writes: "Johnston is the first to know that a grave crisis weighs on Hollywood, a terrible crisis of quality indicated by all the critics and underlined by the successive defeats of American films at Cannes, Brussels and Locarno film festivals".

"He knows he must revive the American cinema and there is no reason why new blood should not come from the competitor who has proved the most dangerous".

FILM ROMANCE

Film actor Altaf Hussein, who plays the lead in "Chheen-Le-Azadi" opposite Veena and Khurshid (Jnr) who plays the lead in "Jogan" became man and wife on the 16th July in the presence of numerous friends from the film industry.

We wish them all happiness in their new partnership.

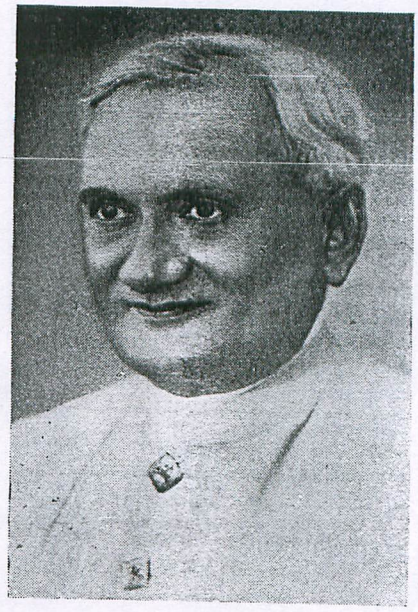
THE NOSY FRENCH

Hollywood star Sonja Henie was recently kept skating around for hours while the French Customs officials kept nosing into all her pockets on arriving in Paris by air from Brussels.

Said Sonja indignantly: "Lucky for me it was a warm day". She said she was searched and stripped of her clothing and had nearly Rs. 650|- confiscated. "They took two hours poking through my clothes and luggage. There were 18 of them and they looked at everything. I had to take off my clothes and stand around while they examined the pockets and seams. I even had to take off my stockings. I didn't like it very well, but I didn't say anything."

Sonja knows the French now. They would strip a dog to see its eczema.

DEATH OF AN ELDER!



Seth Dayaram Shah

We regret to announce the death of Seth Dayaram Shah, a senior executive of Ranjit Movietone, on Friday, 27th June at 9 A.M. at his residence at Chowpatty, Bombay at the age of 65 after prolonged illness patiently borne.

Elder brother of Sardar Chandulal Shah, the late Seth Dayaram was closely associated with all the triumphs of Sardar Chandulal in film production and cotton and share business.

A shrewd man of business, Seth Dayaram was often inclined to be a stern disciplinarian and only his closest friends knew the soft heart he nursed behind what often looked like a firm business front.

Hiralal evidently wants immediate settlement with Auzurie in "Faisla", a social story of Gitanjali Movietone.

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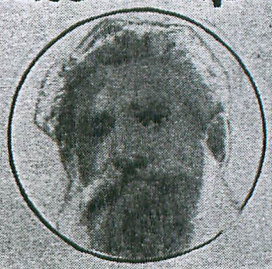
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Story and Scenario by

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SWASTIK HOUSE, LAMIMGTON ROAD,
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52

May his soul rest in peace!

WHAT PRICE FREEDOM!

Louis B. Mayer, M.G.M. chief, must pay his wife Rs. 1,09,62,000 under the terms of divorce granted to Mrs. Mayer recently in Los Angeles.

The money will be paid to Mrs. Mayer in three annual instalments. The first payment in a few days will be Rs. 40,50,000|- The next in March 1948 will be Rs. 33,75,000|-.

Mrs. Mayer also gets a seaside house worth Rs. 8,22,000|-.

Louis B. Mayer earns Rs. 33,75,000|- per year and the divorce ended 43-year old married life.

Mrs. Mayer 62, unable to appear in court because of blood pressure, described in her statement how her husband arrived home three years ago saying: "I am going", "He got up and left" the statement says, "There was no provocation and his absence was entirely without my consent."

And they say marriages in Hollywood survive.

MISADVENTURE

Purshottam Pandurang Samant, the younger brother of the late B. P. Samant, carrying on business of advertising agents in the name of B. P. Samant & Co. and film producing business in the name of Peerless Pictures, was adjudged insolvent on the 24th June 1947 at the instance of Messrs. Begraj Hemraj, the petitioning creditor under Insolvency No. 66 of 1947.

SADHONA AND MODHU

Mr. Justice Edgely of the Calcutta High Court granted Mr. Modhu Bose, a film producer and director, judicial separation from his actress-wife, Sadhona Bose, on grounds of alleged desertion, cruelty and renewed desertion and cruelty.

His Lordship granted the petitioner a decree for judicial separation from the respondent and ordered him to pay Rs. 300|- per month to Sadhona Bose, the respondent, as maintenance.

Old Modhu is obviously not Louis B. Mayer to pay a crore to avoid cruelty.

JOAN'S SECOND!

38-year-old Joan Blondell, Hollywood film star, married Michael Todd, stage producer, on the 5th of July at a surprise ceremony.

This is Joan's second marriage. In 1936 she had married film actor Dick Powell and hung on to him till 1944 with all Hollywood calling it "the happiest marriage" in filmland. And then they parted.

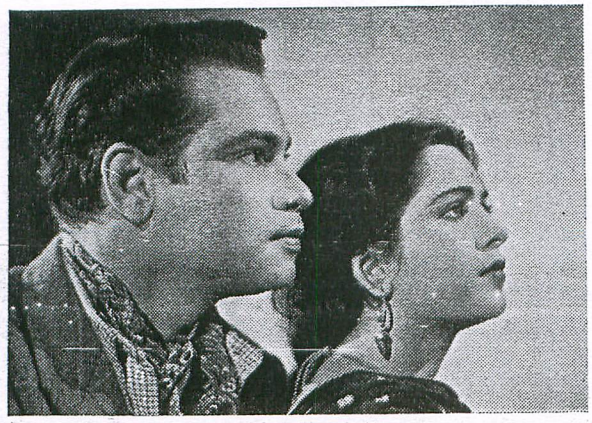
SHOCKING ENTERTAINMENT

On the 5th of July someone threw a hand grenade in a cinema hall at Amritsar when the show was on. One person was injured and the culprit was caught red-handed.

Even cinemas are becoming victims of politics.

RAM GOPAL

Ram Gopal, India's most graceful dancer, left India on the 2nd July, with a troupe of Indian dancers, on a world tour. His main partner will be Shevanti Bhosle an accomplished dancer from Nasik. Ram Gopal will give stage shows in London from



Ranjit

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☆ *Director:* CHATURBHUJ DOSHI ☆

☆ *Story, Dialogue & Songs by:* D. N. MADHOK ☆

Coming shortly at your favourite theatre.

August onwards and will proceed to the United States sometime in December.

AIR EXPLAINS

The General belief that All India Radio broadcasts gramophone records only of the producers who are members of the Indian Motion Picture Producers' Association (IMPPA) is contradicted in a letter the Station Director of Bombay, Mr. Z. A. Bokhari, has written to Editor Patel:

"This acknowledges with thanks your letter No. 3670 dated the 16th July 1947. The position regarding the broadcast of gramophone records of film companies is as follows:—

"AIR has agreements with the IMPPA, BMPA, SIFC etc. and records of film producers, who are signatories to these agreements as members of the different associations, are broadcast by AIR stations in terms of the relevant agreement. Film producers who are not signatories to any one of these agreements are contracted by AIR separately and gramophone records of their films are broadcast by AIR stations in terms of these separate agreements with these individual film producers who are not members of any of the above-mentioned associations and therefore non-signatories to AIR's agreements with these associations.

"I am to add that the position in this connection has been fully explained to The New Bombay Theatres Ltd. and that the statement that the records of film producers who do not happen to be members of the IMPPA could not be broadcast is incorrect. They can be broadcast under separate agreements with the producers concerned.

"I hope this will make the position clear to you."

SMOULDERING FIRE

Yucca Salamunich, well-known sculptor of Hollywood movie stars, can see "sex points" everywhere in the stars from the top to the tips of their toes.

According to Yucca, Alexis Smith has the sexiest head in Hollywood and Judy Garland has the least sexy. Between these two sexy ends Yucca has met a lot of people. Yucca says he knows which heads are attached to smouldering passion and which aren't.

Many movie fans describe Alexis Smith as a "snooty pillar of ice" but not Yucca. "She wears a mask but underneath is fire", sighs Yucca loudly. "Those high cheek bones, that nose long and straight. Passionate women always have long straight noses".

Yucca says he spotted the passion in Alexis's soul when he flipped the hair off her neck and jerked back her head. "It's her neck that shows her capacity for love" says Yucca.

Of Humphrey Bogart, Yucca says, "He's the one he-man in Hollywood who's gentle underneath. He acts tough but look at the soft lines round his nose".

We haven't a single star with the unique Alexis-Smith nose unless we agree to accept Veera's long nose as a symbol of passion and fire inside.

WELL, JAWAHARLAL?

The House of Commons recently approved a resolution giving the treasury the power to levy duty on the value of cinematograph films.

Dr. Hugh Dalton, Chancellor of the Exchequer, said if a choice must be made he would submit the slogan of "food before films".

The duty would be collected by customs on the estimated earnings of the film when it came into the country. The estimate would later be corrected in relation to its actual earnings.

The dollar drain in the United Kingdom had risen from £7,000,000 before the war to £18,000,000 over the last year or two.

Here's Pandit Jawaharlal Nehru's opportunity to tax American films which take away millions from India every year.

GO AHEAD AND GODSPEED!

Ram L. Gogtay, the ex-secretary of the Indian Producers' Association who was mainly responsible in stabilizing the Association, has, with the help of some local money-bags, promoted the Indian Educational Films for the production and the exhibition of classroom and other types of educational films.

At a conference of journalists and educationists Mr. Gogtay revealed that in actual production of educational films it was intended to secure the co-operation of teachers and students, the former to direct the films and the latter to act in the films. (Let us hope that the poorly paid teachers will be paid well for their directorial assignments.)

Mr. Gogtay promised to supply the schools with films, projectors

This is where and how the poor lose their modesty when the sex-obsessed rich lie in wait for lonely maidens. Here is a sequence from "Jasma-Odan", a historical legend produced by Sunrise Pictures.

Worth waiting for

KRAISLER RADIO

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and projectionists, all within the monthly salary of an average teacher and assured his audience in addition that the company would work only on 6% return on its investment.

That's of course, too good to believe with the men that constitute the Company. In any case, any such attempt to produce and exhibit really good educational films must be encouraged not only by the people but also by the Government.

We wish the enterprise all success and hope Mr. Gogtay will make visual education practical and successful in this country.

ONE EVERY MONTH

Sensational allegations of molestation at the point of knife after wrongful confinement in his office room, were made by a film actress against a producer manager of a film company of Bombay, who was arrested by the Lamington Road Police and subsequently released on bail.

Applying for extension of bail period of the accused, Chotalal Vithaldas Rajpopat, Producer Manager of Raj Theatres, the Police stated before Mr. Elias, Presidency Magistrate, Girgaum Police Court that on Saturday, 12th July, afternoon, Mrs. Iradevi Arun Maitra, the film actress in question, went to the office of the accused on the third floor of Reva Building, Proctor Road, with a view to obtain employment.

Rehman plays a leading role in "Tohfa" directed by Agha Jani Kashmiri.

Finding that the accused was not there she waited for him. After an hour the accused accompanied by two of his friends came there and had a talk with Mrs. Iradevi regarding her employment. He then is alleged to have asked her to follow him to the inner room, as he wanted to have a private talk with her.

Mrs. Iradevi suspecting nothing wrong went into the room and as she was in, the accused is said to have bolted the door from inside. Mrs. Iradevi objected, but the accused paid no attention and according to her started taking liberties with her. She threatened that she would shout and and raise an alarm, whereupon the accused is alleged to have picked up a pen-knife and at the point of same, it is alleged, outraged her modesty.

The Magistrate granted the Police application and extended the bail period of the accused for a fortnight.

Under Production : "NAKAB POSH" *Starring :* NIHAL ★ JULIET ★ DALPAT ★ MANNAN
Directed By :- A. DOSSANI
Particulars :- CUPID PICTURES, 174, HEERA BLDG., CARNAC ROAD, BOMBAY, 2.

4 Reasons** why you **Must see

Mulaqat

1. The biggest star combine

NASEEM BANO, PREM ADIB, Rama Shukul, Mumtaz Ali, Majeed, Najma Jaffrey, Kaiser Bai, Sunetra Maqbool, Mustafa, Laxman etc. and SHAH NAWAZ.

2. 11 Songs set to music by:
Khemchand Prakash
(Tansen fame)

3. 3 Dazzling dances by:
Mumtaz Ali
(B. T. fame)

4. A very tender love story by:
Munshi Dil
(Laila Majnu fame)

Produced By:
M. I. DHARAMSEY
It is a Taj Mahal Production

Particulars:—

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Manik Villa, Saraswati Rd., Santa Cruz,
BOMBAY.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

ASK JINNAH!

"In the second week of June I went to see the film "Shehnai" in a local cinema. You will be shocked to hear what some Muslim students did there. The U. P. Government has arranged to exhibit the joint appeal of Mahatma Gandhi and Qaid-e-Azam Jinnah in cinema houses. As soon as the appeal was flashed on the screen those students, who were sitting in the first class began to shout "Mahatma Gandhi Murdabad", "Qaid-e-Azam Jinnah Zindabad", and no request could calm them. Their hooliganism continued, and it became impossible for a decent man to see the picture.

"Their next target were the ladies of the hall. They began to tease them and pass obscene remarks. This compelled all of them to leave the hall. Mr. Patel. is all this Muslim culture? Would it not be wise for the U. P. Government to withdraw the exhibition of such things that arouse communal feeling at cinema houses?"

T. P. Jhunjhunwala.
CAWNPORE.

JUST THAT!

"What is the great idea of some film producers asking the people to give sweet names to their actress and their company? Last year Mr. R. D. Pareenja offered Rs. 100|- for the best name for his concern; but who gave the name and who got the sum is not yet published. This month the "Seven Arts" are offering Rs. 250|- for a sweet name for their "proud find". Are the people who know the "Seven Arts" really unable to find a new name for their new find? What are we to think of these bunkums?"

A. Najmunnisa Begum.
MELVISHARAM.

WHAT ABOUT PIANO-OWNERS?

"Answering a question in the Editor's Mail in an earlier edition of the "filmindia", I found your remark on pianos as perhaps the last vestige of the British regime in India. I have to conclude that this remark is meant to be disparaging. But in your haste to be so, you have overstepped the reality a bit. As the remark comes from one who is in your position, I feel called upon to clarify the point.

"I am sure that you will agree that our nationalism should not be overdone to that ridiculous extent of pettiness to consider everything foreign as something we should avoid. Does your remark imply that the compositions of the great masters like Schubert and Chopin have no attractions for you and that they are to be avoided? Is this due to the prejudice that we are ruled by Westerners?

"The places where you have seen pianos kept for show only, might amply substantiate your argument. But a generalisation on that basis is wrong, in the sense that the instrument has got a position in the music world (which differentiates neither race nor blood) which will remain for all times to come, even if Britain goes the way of all Empires."

SECUNDERABAD *J. C. Rian.*

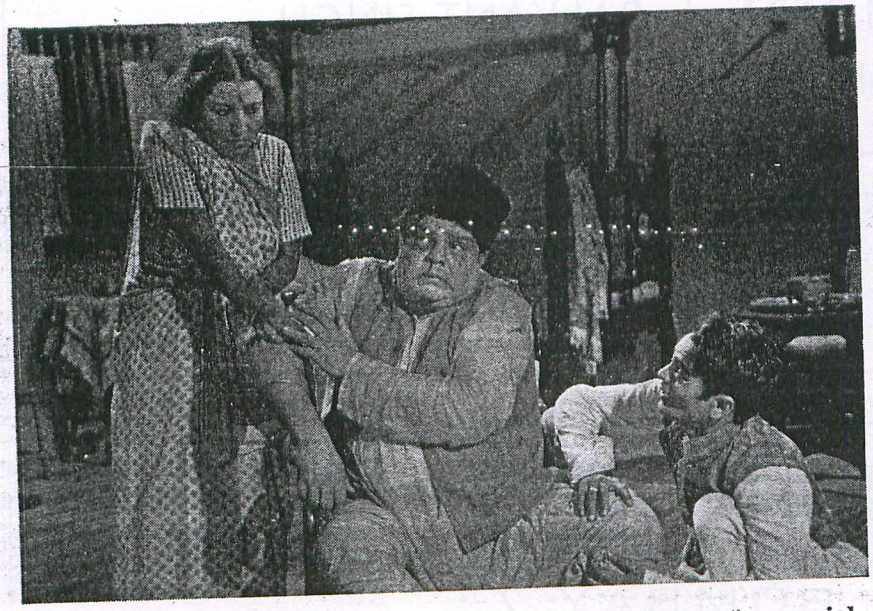
NO CULTURAL CENSORSHIP YET!

"About two days back I happened to see "Sona Chandi". The picture shocked me. There was nothing original, nothing worth seeing. The title of the picture had nothing to do with the theme of the picture. Music was so disgusting. It was as if they were not singing but weeping. Have the people on the board of censors no commonsense to appreciate art and distinguish between good and bad? I have noticed that criticism of producers and directors is futile as they are only after making money but the sort of pictures that we are getting shows that censors are also getting their due share."

LUCKNOW. *Irfan Ahmad.*

DIRTY MIND

"About a fortnight back, I was talking to a few friends of mine about "Editor's Mail" and the prizes you give. One of them said, "Damn it! It is all nonsense. I know all about the scheme. It is simply hopeless. The Editor



Saroj evidently wants Dixit to explain in "Aaki Sewame", a social story of Chandrama Pictures.

FASTEST
Movie Drama

PLUS Musical
Entertainment

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★ ZANJEER ★

Starring :

BEGUM PARA ★ BALVANT SINGH

JAGDISH SETHI ★ K. N. SINGH

LATIKA & GOPE

Directed by :

KISHORE SHARMA

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THE SCREENS

SHANTI SADAN, FRENCH BRIDGE,

BOMBAY 7.

is a big fraud. In reality, he does not give a single penny to anybody. He publishes a false list of the prize-winners."

(The names of small prize winners are immaterial. I publish below the names of the five big prize-winners for June 1947 with their addresses. Let your dirty friend find out. 1) Bulo T. Harisinganey, 2, Tolaram Ramdas Castle, Near Plaza Cinema, Mahatma Gandhi Road, Karachi; 2) T. C. Thanawalla, Thanawalla Terrace, Macintyre Road, Secunderabad (Dn); 3) Suresh Prasad Jaiswal, P.W.D., Bihar Secretariat, Patna; 4) K. B. Vaid, 58 Mobyal Hostel, Lahore and 5) Ishwar V. Mabhubani, C|o K. Lekhraj, Station Road, Hyderabad (Sind). Present address c|o Indian Art Museum, Carnac Bridge, Bombay No. 3. The Editor)

LAHORE. *J. M. Bhasin.*

ASK MORARJI!

"Why has Mr. Morarji Desai, Bombay's terrorist of film producers, overlooked the dance sequences given by the skeleton

Recruit Suleman Mangera of 33 Becker Str. Ferreirastown, Johannesberg, Transval, is 18; 5'8"; does not smoke; does not drink; likes to play serious roles.

star who danced in a School Variety performance in the picture "Jugnu" exposing her limbs to the utmost nudity and shaking her breasts while dancing? Don't you think this kind of dance would excite the feelings of boys and girls who see the particular picture?"

D. B. Narayan.

BANGALORE CITY.

MY SYMPATHIES

"Seeing that the market has been flooded by many rotten pictures a change in our film industry is urgently needed. If our producers wish our films to remain popular, at least a revival of our old films like "Sant Tukaram", "Admi", "Devadas", "Achhut Kanya" etc. which are still fresh in our memories, is suggested. Who would not like to see again our favourite stars like Vishnupant Pagnis, Raj Kumari Shukla and Saigal although they are no longer in this world? "Revive only the first-rate films" is our demand. Mr. Patel we have been waiting for long for a change but our patience is now exhausted."

PATNA. *Shailendra Mohan.*

WELL WARNED!

"Recently I went to see "Sona

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A Terrific Box Office Hit.

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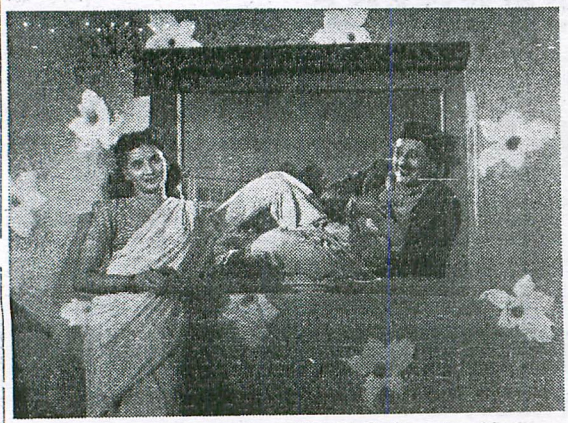
Lilting Melodies
Laugh Loaded Story plus
Talented Packed House.

Cast :— **Sankatha Prasad, Raj Kumar, Kiran, Abubakar, Rekha, Shanti Madhok, Ram Murti, G. M. Singh, Jamal Amrohi, Baby Zubeida, Sri Bhagwan.**

Producer Director :	**KISHORE SHARMA**
Music :	**HANUMAN PRASHAD**
Story :	**ANINASH CHANDER M.A. LL.B**
Production Incharge :	**SUSHIL CHANDER**



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RAWAL CHAMBERS
AIMAI STREET
PAREL, BOMBAY, 12.

Our Next
1. NEEYAT
2. SAPOOT

M. S. Subbulakshmi, the South Indian Nightingale, plays the title role in "Meera" and travels on a camel across the deserts of Rajastan.

Chandi", the picture about which its producer had made such a great fuss.

"The picture, however, is vulgar, unconvincing and amateurish. And that is describing it too mildly. There is practically no story and the characters move about without any rhyme or reason. Chandini over whom her producer went crazy with superlatives is an artist of ordinary talent and there is really nothing special about her. Suresh acts like a buffoon. Dances of Cuckoo reveal the filthy taste of the producer. Pareenja's direction must be made responsible for the bad performances of all the stars."

Bulo T. Harisingani.

KARACHI—3.

MANGOES OR BREASTS?

"It was gratifying to read in the June issue of "filmindia" that obscene parts were removed from some pictures by the Board of Film Censors, but still there are films which contain the same type of indecency. In "Gaon Ki Gori" ('Village Girl' of Ramnik Productions), the hero (Nazir addressing a woman (Shanta Patel) says, "Ganne hi tore hain, tumhare aam to nahin tor liye" (He has plucked sugar-cane, not your mangoes). This dialogue is as suggestively obscene as any other could be, and the attention of the authorities is invited to eliminate this vulgarity."

S. Murtza Hussain.

DEHRA DUN.

CENSORS? BAH!

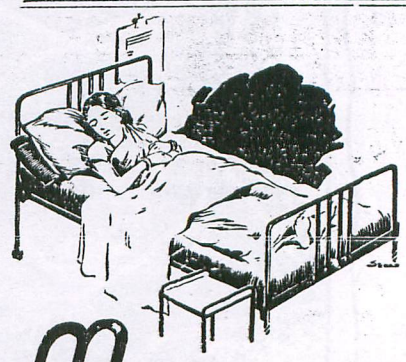
"Whenever I step into a theatre to see a South Indian picture, be it a Tamil, Telugu or Kanarese, I come out with a heavy head. This is because it is either a mythological or a make-believe-Raja Rani story, century old. I don't know how this 20th Century Board of Censors keeps mum when miles and miles of celluloid are being squandered by greedy producers who have knowingly ignored the incessant cry of our society?"

MYSORE. *H. S. Venkata Rao.*

IT IS TOO MUCH!

"The art of singing was once considered to be an essential qualification both for males and females who wished to join the film industry as an artiste. But ever since the playback system has come into use, we see many boys and girls with hoarse voices on the screen. One such artist is Karan Dewan. In "Do Dil", Mukesh sings for Karan Dewan but there is so much difference in the voice of Karan Dewan and Mukesh that even a layman can understand that some one else is singing for Karan.

"Cannot our seasoned directors and producers observe such



Miscarriage

is followed by hair loss sometimes as severe as that following child-birth and high fever. Hair fall occurs even after short illness ; the fall is more diffuse when the illness is accompanied by a shock. In certain abnormal conditions the shedding is continuous. Whatever the cause stop your hair falling with Kesavardhini now.

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defects? While selecting someone to sing for the hero or the heroine they should at least see that there is not much difference in the voices of the persons concerned.

"I hope this is not too much to expect from our worthy directors. What do you think?"

Kailash Nath Kapur.
NEW DELHI.

INDIAN SHOWMANSHIP?

"Permit me to raise a woe against the old Indian films exhibited in the New Delhi Cinemas on Sunday mornings. Some of the films I recently saw had obviously been cut and mutilated, and were poor in condition.

"When the public enters the cinema hall it expects a fairly decent copy of the film advertised, not a mutilated one, which at times makes the story difficult, sometimes impossible to follow."

Noor Mohammed.
NEW DELHI.

WRONGLY CONCLUDED!

"I give below some comments I heard from two lay film-goers, as far as I can recollect:

"Mr. Patel's 'Purity Drive' is too puritanic to be appreciated by the people. He is going to destroy the glamour and romance which the people delight to see in films His 'Production Code' is so strictly formulated, its enforcement will squeeze away even the little fun and amusement for which we go to cinemas. He condemns almost all films as vulgar and rotten without giving any consideration to their good points. After all, the films portray the story of life itself in all its conflicts, in all its phases, as it is loved and lived and exploited by different people under different circumstances. So, you cannot blame the producers for what life is. They cannot change human nature."

"Don't be silly. Mr. Patel is a great reformer, he is trying to remove all the filth from our rotten film industry so that we all may have better and decent film entertainment. And what do you mean by glamour and romance: bare legs, half bare busts, sexy dances, suggestive dialogue and all such vulgarities? The masses would swallow any damn thing that is dished out to them. It is the duty of the educated people to cultivate and improve the taste of the masses by giving them the right type of entertainment."

"What do you mean by the right type of entertainment: preaching sermon on purity, morality, propriety and all that sort of humdrum? Our poor care-worn masses go to cinemas not to take lessons and philosophize on the efficacies of all those virtues. After their daily drudgery they go to cinemas for a spell of fun and pleasure to exhilarate their afflicted heart and not to add to their afflictions."

"Our illiterate masses do not know what is good and what is bad for them; so we must show them only the good things of life and avoid showing bad things which would have a demoralizing effect on their mind and destroy their character."

"In order to teach them what is good and what is bad, you must show both the advantages of good things and the disadvantages of bad things. 'No crime, no evil, no sin shall be shown nor the details of these vices discussed on the screen', says Mr. Patel. Then, without showing crime and its punishment, evil and its penalty, sin and its retribution in their logical sequences, how can you convince them of the consequence of what is good and what is bad?"

"Showing crime, evil and sin in films will lower the moral standard of those who see it and inspire them with a desire for imitation; therefore, these should be banned."

"Then, how about the thousands of crime stories which give graphic descriptions of heinous plots, gruesome murders, tortures, sadism, nudism, homosexuality etc. in full details, which are read by millions of people in India? Will not these also inspire them with a desire for imitation? Are you going to proscribe all these books also? The average Indian is not so idiotic as to show a desire for imitating all that he reads and sees on the screen, which he knows are trotted out merely for entertainment, and cannot be imitated in real life. And so, if the screen is purged of all these elements of fun, thrill, glamour and romance, people won't take much interest in cinemas and will seek some other fields for their entertainment according to their particular and peculiar ideas, the effect of which will be worse than that of the so-called vulgarity alleged to be shown in films."

H. A. Rahman.
MELVISHARAM.

This is Mumtaz Shanti (Junior) being unveiled by Dilawar in "Farebi Jal" of Cupid Pictures.

A *Magnificent*

TRIUMPH!

NEEL KAMAL

IT IS!

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Spectacularly produced...with a mammoth cast!

After A Decade The Audience of

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THE ATHEIST WAS HER GOD...

GOD

HAD TO SMILE AND REMAIN SILENT FOR

GOD'S SAKE

●

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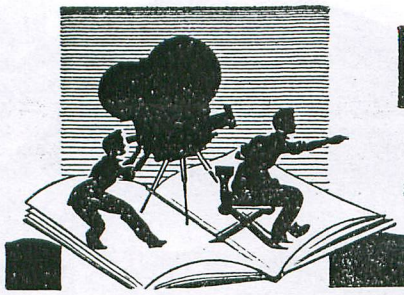
BEGUM PARA ★ RAJ KAPUR
MUMTAZ ★ PESSI PATEL
NAZIRA ★ SHANTA KUMARI
RAJENDRA ★ NAFIS
And Others:

Created By:

KIDAR SHARMA

A Filmco Release through Western Theatres.



PICTURES IN MAKING

CHANDRAPRABHA CINETONE (Madras)

With sweet-voiced M. S. Subbulakshmi as Meera, it is no wonder people are flocking to see "Meera" which is reported to have done good business wherever it has been released. It is scheduled for a premiere at the Star Talkies, Nagpur on Independence Day. We are told that M. S. Subbulakshmi's music in "Meera" is not only attractive but almost divine and that is enough attraction for music lovers and fans of Subbulakshmi. This picture was originally in Tamil but has been now completely done in Hindustani.

PROTIMA DASGUPTA PRODUCTIONS (Bombay)

The 'he-woman' of our film industry is up and doing. This time it is called "Jharna" and the way we see Protima Dasgupta taking endless pains over music, dialogue, lyrics and what not, the result is likely to be even better than her maiden production "Chhamia".

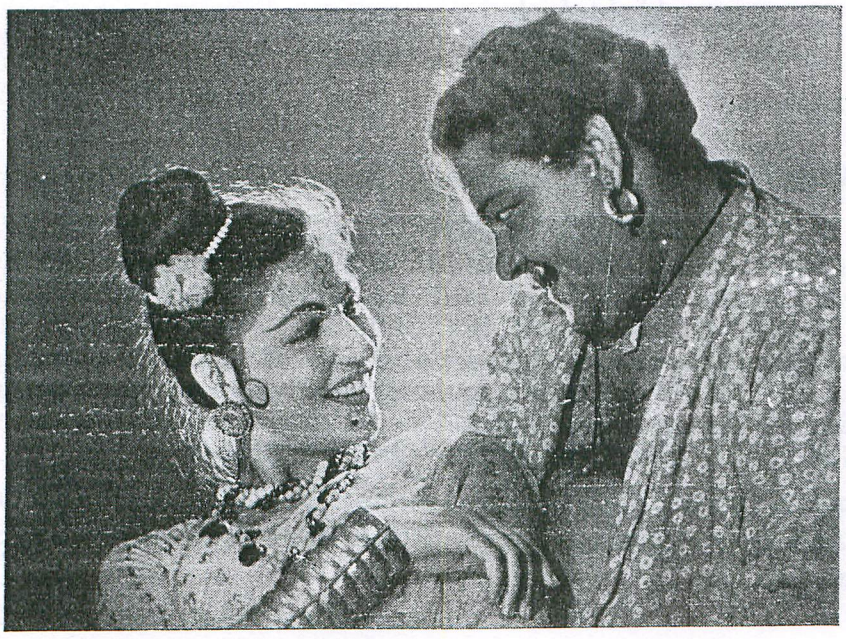
"Jharna" has Begum Para as the charming heroine and under the enthusiastic direction of Protima Dasgupta, Begum Para is reported to have given a lively performance as a 'Nagakanya'.

FILMISTAN LTD., (Bombay)

"Sindoor" starring Shamim and Kishore Sahu is running well at the Roxy, Bombay and "Shehnai" a musical social is scheduled for release at the Novelty, Bombay. "Shehnai", it is reported has had a terrific good run of luck at Delhi, Cawnpore, Simla and other North Indian cities.

In the meantime "Leela" featuring Veera, Shobha and Kanu Roy has been passed by the Censors and is awaiting release.

The new picture starring Ashok Kumar opposite Rehana has been christened "Sajani". "Do Bhai", another social, is making good progress in the hands of Munshi Dil.



You can't blame Gope the way Para looks in "Jharna", a dynamic story of elemental passions directed by Protima Dasgupta.

HINDUSTAN KALAMANDIR LTD. (Bombay)

Mr. Kulwantrai and Mr. Mugatlal K. Kamdar are responsible for bringing to the screen this theme of freedom in "Azadi Ki Rah Par" which deals with the fight put up by the Indian National Congress to get Swaraj during its long career. The theme becomes more fitting in view of the freedom achieved and the celebrations which are being planned for 15th August, Independence Day. Some of the stars working in "Azadi Ki Rah Par" are Prithviraj, Vanmala, Jagdish Sethi, Jairaj and Sunalini Devi. The direction is in the hands of Lalit Mehta and the photography is with Yusuf Mulji.

SETH BROTHERS PRODUCTIONS (Bombay)

Dialogue-writer Agha Jani Kashmiri seems to be a happy man these days with his first directorial assignment "Tohfa" completed. We are told that "Tohfa" has a very human story and has every chance of clicking at the box-office. "Tohfa" has Veera, Anuradha and Nawab in important roles.

WAHAB PRODUCTIONS (Bombay)

Distributors from all over the country are competing with one another for securing the territorial rights of "Shahnaz", a gypsy social, starring Begum Para, the girl with curves, opposite Altaf. The music is given by 'ghost' singer Amir Bai Karnataki. Director Sheikh Hasan has a quiet confidence about him these days. The reason may be "Shahnaz".

BOMBAY CINETONE LTD. (Bombay)

Producer K. B. Lall's marathon historical, "Samrat Ashok", which

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'JANATA-CHITRA' *Presents*

"RED LIGHT"

STARRING:

PRAKASH, RAJKUMARI, ALI, HABIB, -New Girl-PHOOL RANI, FEROZA, MD. HUSEIN, FAQUIR MD. AND MASTER

BASAN KAPADIA

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BOMBAY 14.

RED-LIGHT

HIGH COURT

O. O. C. J.

Suit No: 1708 of 1946.

Bilasrai Juharmal - - - - Plaintiff.

Versus

Pirmahomed Virji Madhani and another - Defendants.

PUBLIC AUCTION.

All the three prints of Cinema Film called "CHAMPA" produced by Messrs. Shorey Pictures, Lahore, will be sold by public auction by the Commissioner, High Court, Bombay, on the 27th day of August 1947 at 4 P.M. at his office at Court House, with the publicity material, copy and performing rights and rights of exploitation, distribution and exhibition of the Defendants for the Territories in Bombay Presidency, Maharastra, Kathiawar, Gujarat, Cutch and Aden and Native States falling therein.

For further particulars apply to the Commissioner, High Court, Bombay, or to Messrs. Haridas and Co., attorneys for the Plaintiff at their office at 35, Dalal Street, Fort, Bombay.

Dated this 18th day of July 1947.

Sd/- **A. H. KIRTIKAR.**

Commissioner.

took two years in making is waiting to be released in Bombay. One of the ambitious productions of Producer K. B. Lall, "Samrat Ashok" is likely to appeal to film-goers because of its interesting story.

GITANJALI MOVIETONE (Calcutta)

Producer Lakhmidas Anand has done a good bit of work on "Faisla" starring golden-voiced Kanan. The usually enterprising Lakhmidas is reported to have made "Faisla" an attractive picture.

TAJ MAHAL PICTURES LTD. (Bombay)

"Mulaqat" starring Naseem, has been censored and is awaiting release.

THE SCREENS (Bombay)

This distributing firm has secured the distribution rights of another picture "Zanjeer" produced by Rakaish Productions. "Zanjeer" has Begum Para as the chief attraction.

Recruit Y. Subramaniam, H.Q.N.E. Records Wing, M.T.C.R. Dilkusha, Lucknow, is 23 and says he has instinct for singing, dancing and acting.

PRATIMA PICTURES LTD. (Bombay)

These distributors are reported to have bought over the distribution rights of "Kaun Pardesi" in addition to some territorial rights of stunt thrillers like "Devil", "Hawai Khatola", "Tufani Thokar".

VIKAS PICTURES (Bombay)

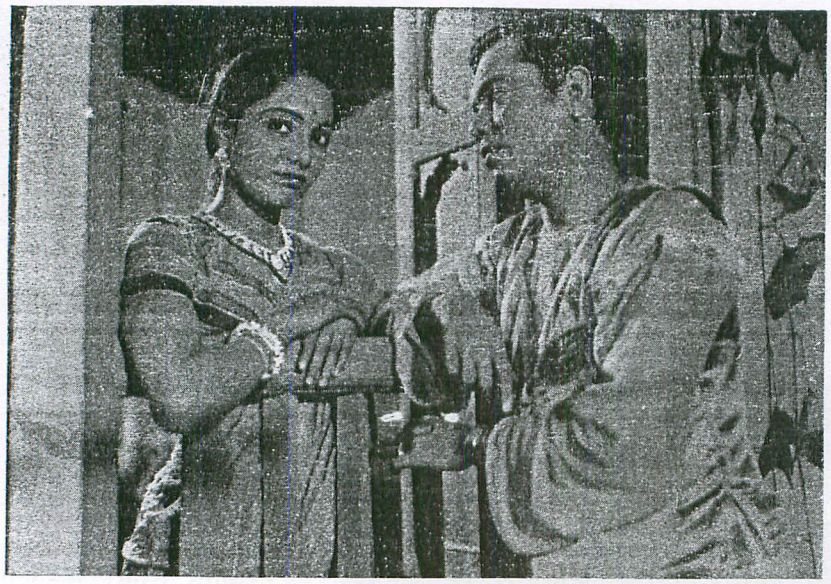
Prabhakar Gupte and Sutar have completed "Meri Amanat" featuring Meenakshi and Nandrekar. Just at present they are busy negotiating the distribution rights of their pictures. They tell us that they have ambitious plans up their sleeve for the future.

DIAMOND PICTURES LTD. (Bombay)

Producer-director P. N. Arora has managed to sell off the rights of "Doli" to this company, which is usually careful about selecting the right type of picture for distribution. "Doli" has graceful Sulochana Chatterjee as the heroine. Others in the cast are Madhuri and a new find, Sashi.

CHANDRAMA PRODUCTIONS (Bombay)

Bachoobhai Raval is complete-



Dulari and Mumtaz Ali, the well-known dancer, make a splendid team in "Shehnai" a social story produced by Filmistan Ltd.

ly satisfied with himself these days after having bought the rights of "Aap Ki Sevamen", a comedy starring Shantarin and Dixit.

MUIR PICTURES (Bombay)

Producer Shamlal K. Malik, we are told, has almost completed "Chalte Chalte" in record time and nicely too. Two other new productions that are planned to go to the sets are, "Kal Subah" and "Home Coming". We wish Producer Shamlal Malik all luck in his new career of film production.

MOHAN PICTURES (Bombay)

With his old studios recently renovated and with some more new machinery, Producer Ramniklal N. Shah has started working on stunt pictures with double the amount of energy to add to his already big fortune. One is called "Jadu-ie-Angoothi" featuring Amir Bai Karnataki and Prakash and directed by Nanubhai Vakil. A second one "Ghaibi Talwar" is being directed by A. M. Khan with Husnara in the main lead.

Some of the other pictures purchased by Messrs. Ramniklal Mohanlal & Co. are "Yadgar", "Naiyya" and "Malika".

DOTARA PICTURES (Bombay)

Their maiden social "Middle Fail" featuring Sankatha Prasad, Shanti Madhok and Rajkumar has been completed by Kishore Sharma.

ASHA ART PICTURES (Bombay)

"Stage Girl" is likely to be released in Bombay shortly. Director S. H. Tharani has already begun work on "Dushmani".

CUPID PICTURES (Bombay)

"Farebi Jal" featuring Dilawar and Mumtaz Shanti (Jnr.) is ready for release. The direction is in the hands of A. Dossani. "Nakab Posh" is fast nearing completion.

JANATA CHITRA (Bombay)

Nari Ghadiali, one of the popular directors of stunt pictures has kept "Red Light" ready for release, which features Prakash, Raj Kumari, Ali, Habib and a new find Phoolrani.

RANJIT MOVIETONE (Bombay)

Producer Chandulal Shah is making arrangements for the release of "Bela" directed by Chaturbhuj Doshi and written by D. N. Madhok. "Bela" features Nigar Sultana opposite Jairaj. Director Prahlad Dutt is giving the finishing touches to "Piya Ghar Aja" starring Karan Dewan and Meena.

JAI HIND FILM EXCHANGE (Bombay)

This distributing firm has purchased the rights of "Adalat" in Hindi and "Jai Malhar" in Marathi produced by Mangal Pictures of Kolhapur.

SAMAJ CHITRA (Bombay)

"Bihari" featuring Surekha and Nandrekar has gone to the editing room. Producer Samant is now busy selecting a suitable story for his next picture.

Picturesque village costumes make "Jasma-Odan", a Gujrati picture of Sunrise a novel feature of the screen.

Al Jolson Makes A Comeback

By
David Clayton
(Exclusively for "filmindia")

Al Jolson became world-famous 20 years ago in the early talking films, "The Jazz Singer" and "The Singing Fool". Then, after a film or two more, the world forgot him. Now "The Jolson Story" has put him on the international map again, bringing the "back-number" of 60 a first payment cheque of $ 1,000,000, highest-over royalties from gramophone records, and fabulous offers for radio appearances. And, more important, he is a hero to his wife.

New York.

Al Jolson's mailbag is heavy these days.

For 16 years or so his mail has been light, because for this period Jolson has been an almost forgotten man in entertainment.

This week correspondence addressed to his pleasant Beverly Hills house in Hollywood consisted of thousands of letters from fans, requests for interviews, charity appeals, offers to broadcast, and, almost least in importance, a cheque for $1,000,000, the first down payment on royalties for his share in "The Jolson Story".

Talkies brought him world-wide fame but for years before that he was a vaudeville headliner earning thousands of dollars weekly. He made a huge fortune by getting down on one knee and singing about a non-existent Mammy'way down in Dixie long before the screen began to talk.

But in the early thirties the public tired of black faced comedy and sugary sentiment about the old folks at home. Jolson joined the ranks of the rich unemployed.

"MR. KEELER"—IT HURT

It worried him. He turned to racing as a hobby and lost a lot of money at the tracks without, however, making much of a permanent dent in his fortune. It kept on worrying him through the thirties which saw his estrangement from his wife Ruby Keeler, who was better known than he was. "Folks began to call me Mr. Keeler," he says "and it hurt. Wouldn't it hurt any guy?"

By the time the Japs bombed Pearl Harbour, this feeling of being a has-been had become an obsession with Jolson.

Al Jolson in "The Singing Fool" in 1928.

It was around that time that he was struck with the thought that his own romantic life from the beginning when he sang in a Washington, D.C., burlesque house, right through his touring vaudeville days up to his Broadway and Hollywood triumphs, had the making of a good film story. He began to make suggestions along those lines to film executives.

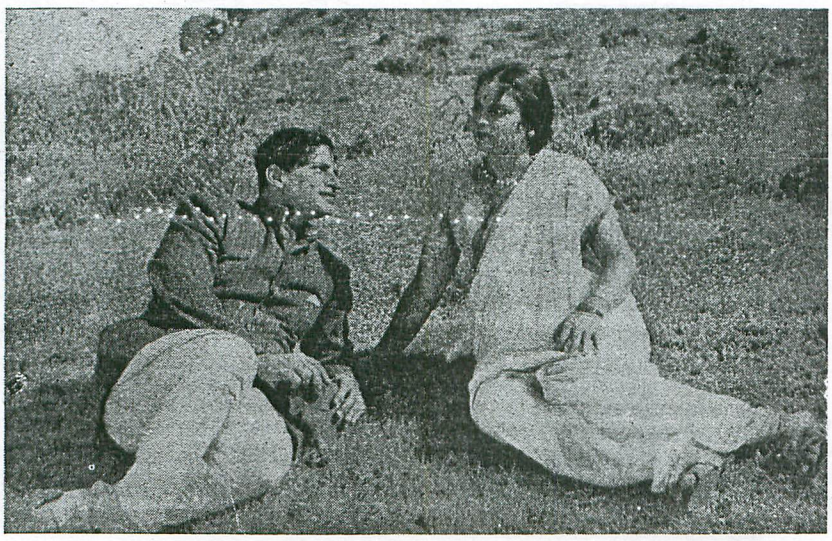
"All I got," he said recently, "was promises".

To overcome his frustration he plunged into the war effort as an entertainer, touring in a jeep. There were thousands of G. I.'s who still wanted to hear him sing about Mammy on a bended knee. His tours became triumphs.

SO HE MARRIED HER

It was during a camp show in Ohio that he met the present Mrs Jolson, who has only just turned 23.

Says Jolson, who can extract drama out of the simple act of eating a hamburger: "There was this dark-eyed little thing, see, asking me for my autograph and looking up at me. Then she was gone. I phoned her from the next stop and told her with a face like that she would go well in pictures. No, honest, I meant it. I even wrote her parents asking their consent to bring her to Hollywood. At last they gave in. I met her at the station as arranged. She



Nandrekar and Meenaxi seem to be well teamed in "Meri Amanat", a Vikas picture.

Para has become quite a juggler the way she handles poisonous snakes in "Jharna", a social story of Protima Productions.

had a drawl as thick as syrup. I knew she wouldn't get anywhere in pictures as long as she talked that way."

He paused.

"And so," he went on, striking a dramatic pose, "I married her." She nursed him through double pneumonia, and when he got better he redoubled his efforts to sell his life story—and succeeded.

WANTED TO BE HER HERO

"D'you know," he said "after we got married it struck me suddenly that my wife had never seen me do a big-time show. Hero was I, at 60, telling this kid what a big shot I used to be and with only old programmes and newspaper clippings to prove it. She believed me, of course—she's grand that way. But I wanted to prove things to her. I wasn't getting a kick out of memories any more. I wanted to be a hero to my wife. Me!!"

And so they made "The Jolson Story" using an unknown actor out of cheap pictures named Larry Parks to play Jolson, but using Jolson himself for all the songs. "The Jolson Story" is now playing in almost every country in the world and in almost every country is breaking records.

So Jolson, after 15 years, convinced now that he is at last a hero to his wife, is once again one of the most popular stars in America.

"DOUGH DON'T WORRY ME"

The Jolson revival has brought out old half forgotten songs which the public thought (and some hoped fervently) had been interred for ever. The Jolson gramophone record album has broken all records, selling 900,000 copies in six months; Bing Crosby's album of popular favourites sold only 800,000. Jolson's record of "The Anniversary Song" sold over a million records in four months. And every record brings him a five cent royalty.

"Taxes take a lot, though", he explains. "But dough don't worry me. I've got a big hotel in Florida and it pays its way".

Every big radio programme clamours for his appearance as a guest artiste. He has appeared with Crosby, Bob Hope, Fred Allen. For each brief appearance—a song or two, a few wisecracks and then another song—he collects anything up to $5,000.

Now that he is at the top of the tree again, the old tired Jolson, the frequent visitor to the race tracks, is no more. His walk is sprightlier, his voice booms. He has become a new man, restless with new-found energy.

He still goes racing but now has more fun. His young wife is a racing fan, too, but winces often at the amounts her husband drops in bets. "I guess I'm a hero to her at last," says Jolson. "She knows I don't mind losing money, so she doesn't worry."

In "Faisla", a Gitanjali picture, Auzurie gives a beautiful folk dance which is, they say, worth going a long way to see.

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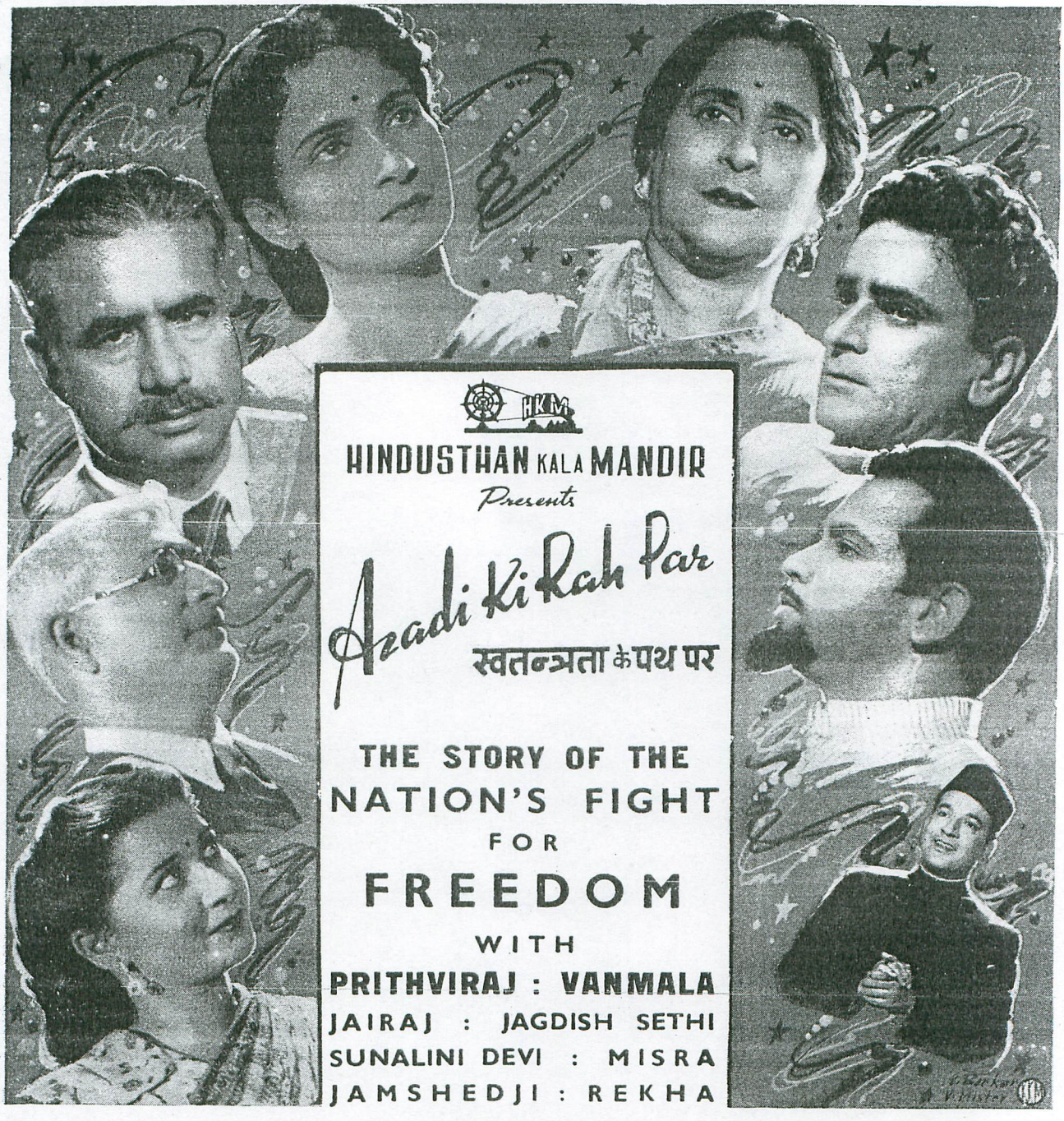

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